15 JANUARY 1966 2s 6d

londor life

GIRLS ARE LOOKING LIKE BOYS WHO LOOK LIKE GIRLS

PETER SCOTT

Shell Guide to Bird Sanctuaries: Slimbridge

There is nothing like Slimbridge anywhere else in the world. The Wildfowl Trust always shows 120 or more of the world's 146 species of swans, geese and ducks, most in conditions of only semi-captivity. But these 'exotics' are not the only stars; all year, and in winter particularly, thousands of wild birds visit this sanctuary on the Severn.

Peter Scott, the Trust's founder and honorary director, has painted the snow-covered meadows of the New Grounds, and beyond, the Severn Estuary and May Hill. The white flurry of the last few days has made the wild geese flight from the estuary to rougher fields with less snow. All but one are white-fronted geese from nesting grounds in Siberia-in-Europe, the arctic area of Russia. The exception (easy to spot) is a red-breasted goose—also from northern Russia. It appeared here last winter and was probably the 23rd example of its species seen in Britain. Below the geese, fly a pair of mallard (the duck, as is usual, in the lead); and on the Dumbles—beyond the hedged sea wall with its special observation hides for Trust members—a herd of rare Bewick's swans, whose numbers have increased here every year. The small pictures by Eric Ennion show whitefront, shelduck and lesser whitefront.

Peter Scott and the Wildfowl Trust welcome visitors all year. Admission is 5/- (3/6 for children). Among the exotic collection in its beautiful waterfowl gardens you can see about half the world population of the dangerously rare néné or Hawaiian goose. The flocks of wintering geese can be seen from the observation tower in the grounds.

Turn NW at sign on main Gloucester (11m.)-Bristol (25m.) road, A38. In winter check catering, and perhaps weather, at office (Cambridge, Glos. 333). Bring gumboots and windcheaters. Wildfowl Trust Shop sells literature and souvenirs. JAMES FISHER

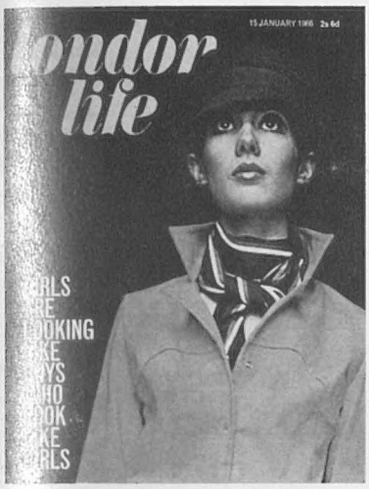
Some advice from Peter Scott: not all Britain's bird sanctuaries are open throughout the year. To avoid disappointment and help the sanctuary managers, please write ahead for permits, keep to trail regulations and drills, and read the COUNTRY CODE *(6d. from* H.M.S.O.*).*

An art reproduction of Rowland Hilder's painting of Minsmere from this series has now been published by Royle Publications Limited, London, N.1—size 20½" x 28½" at 56/3d. and is obtainable from Art Dealers.

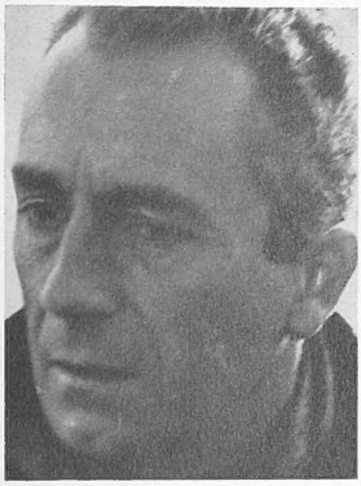
Wherever you go...you can be sure of

SHELL

inside london life



This year of the Peacocks – that's 1966. For girls the colour is yellow; for boys the choice is wide. Read all about it on page 26.



It's a big film week for London – and London Life. Antonioni (above) talks on page 20. Jean Simmons and Honor Blackman are on pages 34/35

And, talking of films and film stars, Shirley Ann Field has just bought something for her home. What? To find out, turn to page 23

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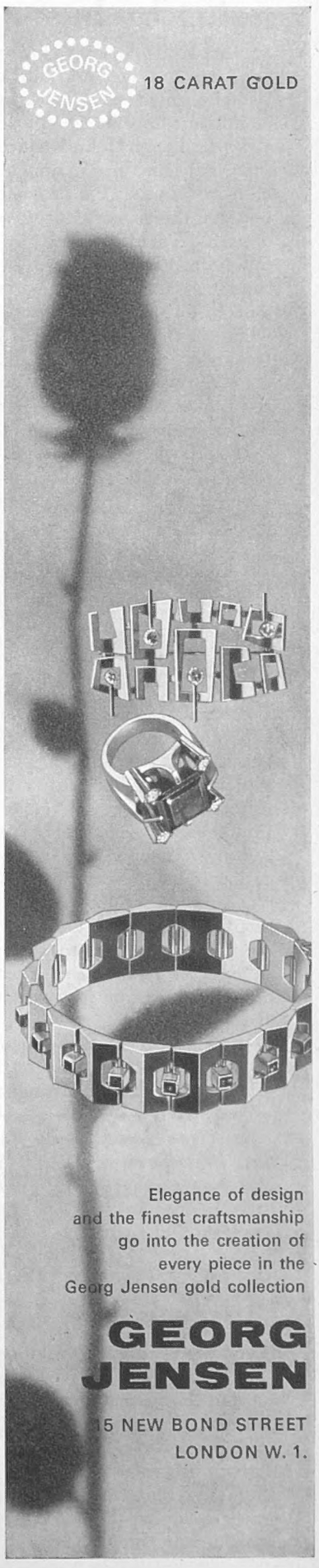

london life

Mr Kennedy is going by bus

In between looking for new premises for his Ad Lib club (which closed last week after complaints from its neighbours in Leicester Place), John Kennedy is reportedly also negotiating for a club in Cannes. He presumably hopes, if things work out, to open on the Riviera in time for the influx of British tourists this summer: just as the parents hanker for a simple cup of tea while in foreign parts, British teenagers may yearn to find a discothèque where the discs are of the Stones rather than of Hallyday or Richard Anthony.

If and when a suitable site is secured, Mr Kennedy is thinking of driving down his staff in a double-decker bus, securing useful publicity all the way from Leicester Square to the Grande Corniche.

Well, yes, perhaps . . .

In March, ATV are showing a new play by Terence Rattigan about Lord Nelson: it has a three-and-a-half minute taped introduction by the Duke of Edinburgh. Its title is now *Nelson – a Study in Miniature*: but earlier in its life (before the Duke recorded his introduction two months ago) it had another, less mundane one. Then, it was called *Tom Tit in Tears*. There is no official reason why this was changed, according to ATV, but in retrospect it might be thought that the present title is couched in more straightforward language.

Should you require a novel Valentine, Headquarter & General Supplies have a range of stuffed alligators: from one-foot long at 21s up to three-footers at 79s 6d.

A long wait at the Garden

If you are waiting expectantly for the First Night at the new Winter Garden Theatre in Drury Lane, you had better be prepared for a long, long time a-waiting. Although it was announced in June 1964 that work would start on redeveloping the site "early in 1965", right now there are no signs that the National Car Park which occupies the site will have to move for months.

The old Winter Garden Theatre, after a succession of less than riotous productions – and of long, empty periods – was sold in 1959 by the Rank Organization to a firm called Pearson, Forsythe & Co. In 1961, it was reported that Mr Charles Forte had bought it. In 1963, Rodwell London & Provincial Properties bought it.

During this period there had been various suggestions as to the site's future: a museum of Modern Art, for one. At one time it was believed that the original vendors, the Rank Organization, had bound their successors *not* to put a new theatre on the site. but in 1964 plans for a new 1,000-seat theatre, designed by Poly Design with Raymond Spratley & Partners as consultants, and Sean Kenny acting as theatrical design consultant, were announced.

Mrs. Wendy Cook, wife to E. L. Wisty and reported close friend of Spotty Muldoon, was determined to astonish the moustache off her husband at Christmas. Having failed to find anyone to write her greetings in the sky with vapour-trails, she finally had her seasonal greetings delivered by 18 choirboys: they arrived on the Cooks' Hampstead doorstep on Christmas morning and belted out a few appropriate carols. But Peter's stocking carried the greatest surprise: a life-size, wood and styrofoam model of Spotty Muldoon. Spotty now stands in the Cook drawing-room, every pustule alert. Beneath the authentic wistycoat there's a tape-recorder which plays the Muldoon song to the accompaniment of ribald comments from Dudley Moore. Lucy Cook, 21 months, has formed a great attachment for him, but Wendy is beginning to wonder if it was such a good idea: dinner guests keep trying to engage Spotty in conversation

Return of a success

Anita O'Day, whose cabaret season here just before Christmas was a riotous success, is booked to return again in April: she will probably do a series of concerts throughout Britain and the Continent this time, rather than a single London engagement. Meanwhile, she is currently in Hawaii and will spend February and March touring the US in a special package show, featuring the San Francisco Contemporary dance group, called *Love Is A Ball*.

While she was here in December, playing at Annie's Room, Anita taped a "Jazz 625" for BBC-2: as yet, this has no transmission date fixed, and could in fact be held back until after her second visit is over. In the course of the April trip, there are plans for her to record an LP backed by a British group – possibly that of alto saxophonist Pete King – a project originally scheduled for December, but not finalized in time to get Miss O'Day off for her Hawaian Christmas.

The phantom army comes to life

Lagging rather a long way behind the fictional spies come the genuine ones: 14 years after Bond's birth, we are about to hear more about the realities of espionage and sabotage in the last war. During the course of the year, a number of books on the subject are due: their tardy arrival explained by the inevitable reluctance of Government departments to let anyone know anything for as long as possible.

However, the Cabinet Office and some of their even more secretive colleagues in other Departments, have finally agreed to co-operate with a select band of authors, and as a result we can

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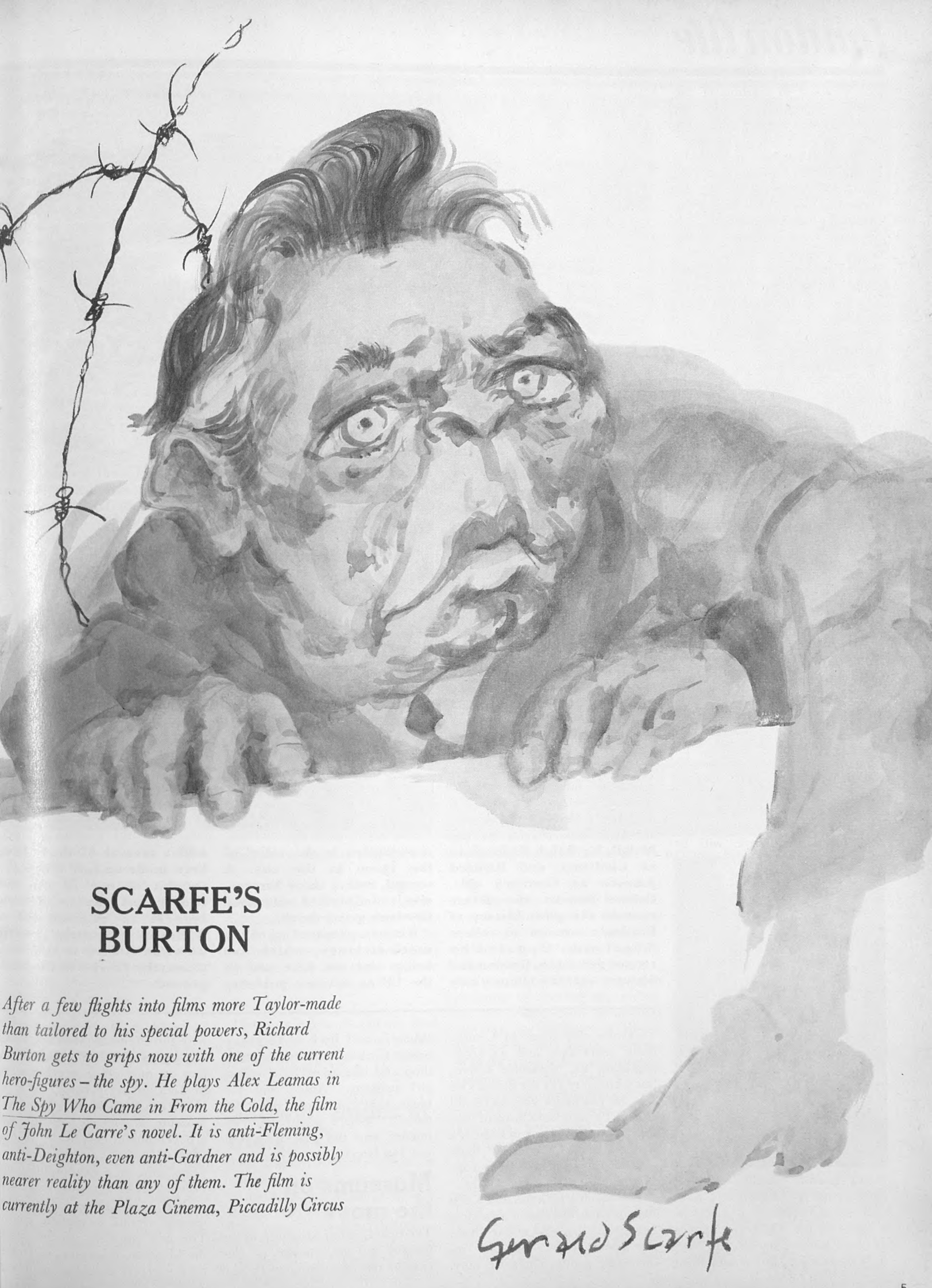


SCARFE'S BURTON

After a few flights into films more Taylor-made than tailored to his special powers, Richard Burton gets to grips now with one of the current hero-figures – the spy. He plays Alex Leamas in The Spy Who Came in From the Cold, the film of John Le Carre's novel. It is anti-Fleming, anti-Deighton, even anti-Gardner and is possibly nearer reality than any of them. The film is currently at the Plaza Cinema, Piccadilly Circus

look forward to reading of the Special Operations Executive, Naval Intelligence and the D-Day deceivers.

An official history of the SOE is due in the spring from the Stationery Office. Written by Oxford historian M R Foote (*not* Michael Foot, MP, as both parties insist very strongly), it was originally planned as an "unofficial" history. However, it subsequently received all the requisite clearances to bear the *imprimatur* of officialdom.

Naval Intelligence will be dealt with too: Weidenfeld & Nicolson are currently negotiating with ex-Naval Intelligence man Donald McLachlan (editor of the *Sunday Telegraph*) for this.

Perhaps the most sensational – although authoritative – of them all is due from Heinemann's: by Anthony Brown, *Bodyguard of Lies* is the account of the Allies' quite extraordinary deceptions aimed at cloaking the secrets of D-Day in a welter of misinformation. Amongst the revelations Mr Brown will make – the creation of a phantom army of a million men, with all the *materiel* and even socio-economic structure necessary to sustain them.

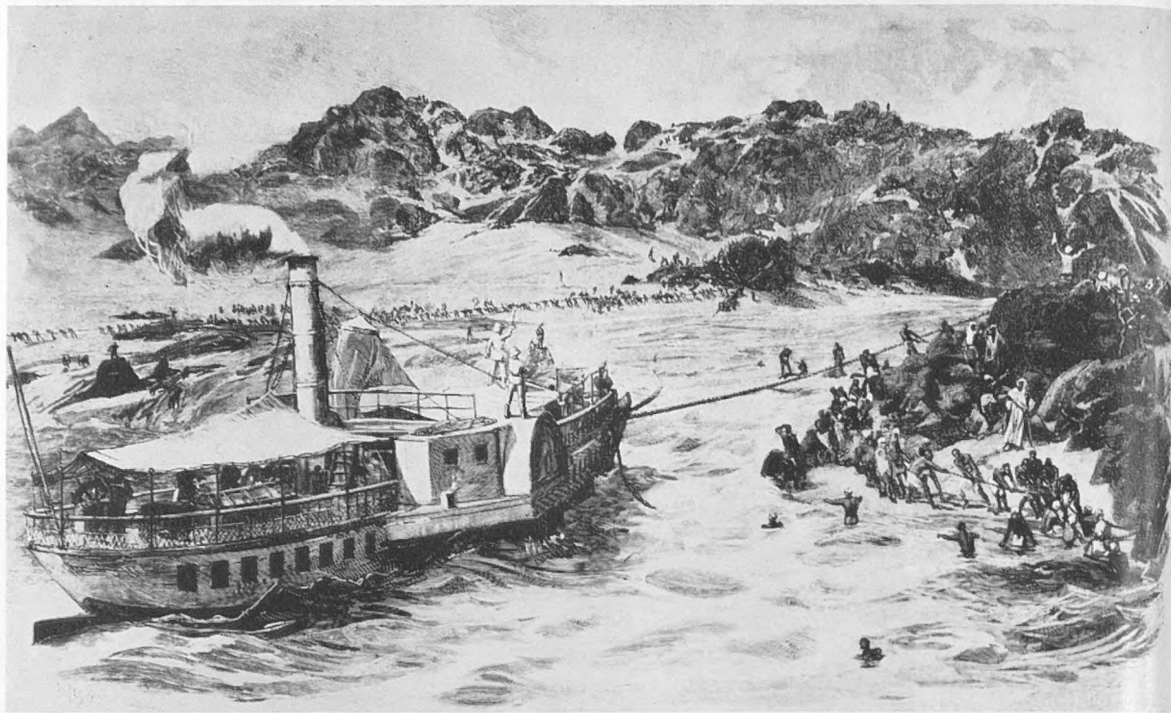
After that, even SMERSH sounds plausible.

Keith Barron, TV pin-up?

Bernard Delfont's stage production of *Tom Jones*, which starts at Nottingham on 1 February, will probably arrive in London at the beginning of March. Playing the title (or Finney) role will be

Keith Barron (*above*), who has been signed by Delfont to a two-year contract worth £35,000 as a result of his TV performances as Nigel Barton. Barron, 29, lives in Twickenham, but comes from Yorkshire. He came to London three years ago, and set about regaining his Yorkshire accent, lost while in rep at the Bristol Old Vic. He has had a very successful run on TV, but looks forward very much to getting back in front of a live audience: "To know those people are sitting still and silent, listening to *you*, is a great thing."

Delfont clearly thinks that Keith Barron could become a theatrical pin-up: he has wild auburn hair, big brown eyes, and that refurbished gentle Yorkshire burr. When he was back in Yorkshire before Christmas, he went into a shop and was asked by a young girl assistant: "Aren't you the bloke that's in those plays on telly?" "Yes, I might be," he replied, and the girl said: "Oh yes, Ian Hendry isn't it?"



From "The Graphic", 11 October, 1884

Very different from the usual run of film stills are those prepared for *Khartoum*, which is due to have its London premiere in July. A bright publicist dug out a number of old illustrated papers which actually recorded General Gordon's ill-fated expedition, and asked illustrator Don Kidman to produce some contemporary versions. Kidman did not in fact laboriously etch his ideas into metal, but used scraperboard: nevertheless, the authentic flavour remains.

Starring Charlton Heston as General Gordon (in real life perhaps a little less rugged), Sir Laurence Olivier as the Mahdi, Sir Ralph Richardson as Gladstone and Richard Johnson as Gordon's aide, Colonel Stewart, the picture records the grim history of Gordon's attempt to relieve Khartoum. Opposed by 100,000 dervishes, Gordon and Stewart were Gladstone's only contribution to the relief of the 13,000 in the city. A second, rather more impressive, relief arrived only after Gordon's grisly death.

Kidman prepared 25 of the mock-etchings, which are being sent out here and in the US as advance publicity stills: several of them have been made up into a dummy version of one of the old illustrated papers. Shown here is an original and a Kidman version – with Charlton Heston in the rear, a swarthy Olivier in the foreground.

Museums on the move

The new London Museum, to be formed by the merger of the existing one at Kensington Palace with the Guildhall Museum, looks like being affected by the official ban on new office developments in London. At present, Dr D B Harden, who is to direct the new museum, is waiting hopefully for a development certificate. If it is granted, work will start in two years' time on a new building on London Wall (costing some £2 million), six floors high, and ranged round a garden court. The new museum, to be called the Museum of London, will have over 100,000 exhibits, including

a number of old London shop fronts salvaged from recent demolitions. They may be used to form a mock street of Victorian London if and when the Museum moves in.

The present London Museum at Kensington Palace, housed there for 15 years by grace of the late King George VI, has recently been given an extension at the palace by the Queen so that it could, if necessary, remain there until 1970.

Free TV - but no takers

So far, the British Travel Association has hardly been swamped with eager hoteliers wanting to sign up for the BTA's new hotel-TV service. Since the Post Office granted the licence at the end of last year, the only definite decision has been the refusal of one leading hotel to have anything to do with the scheme.

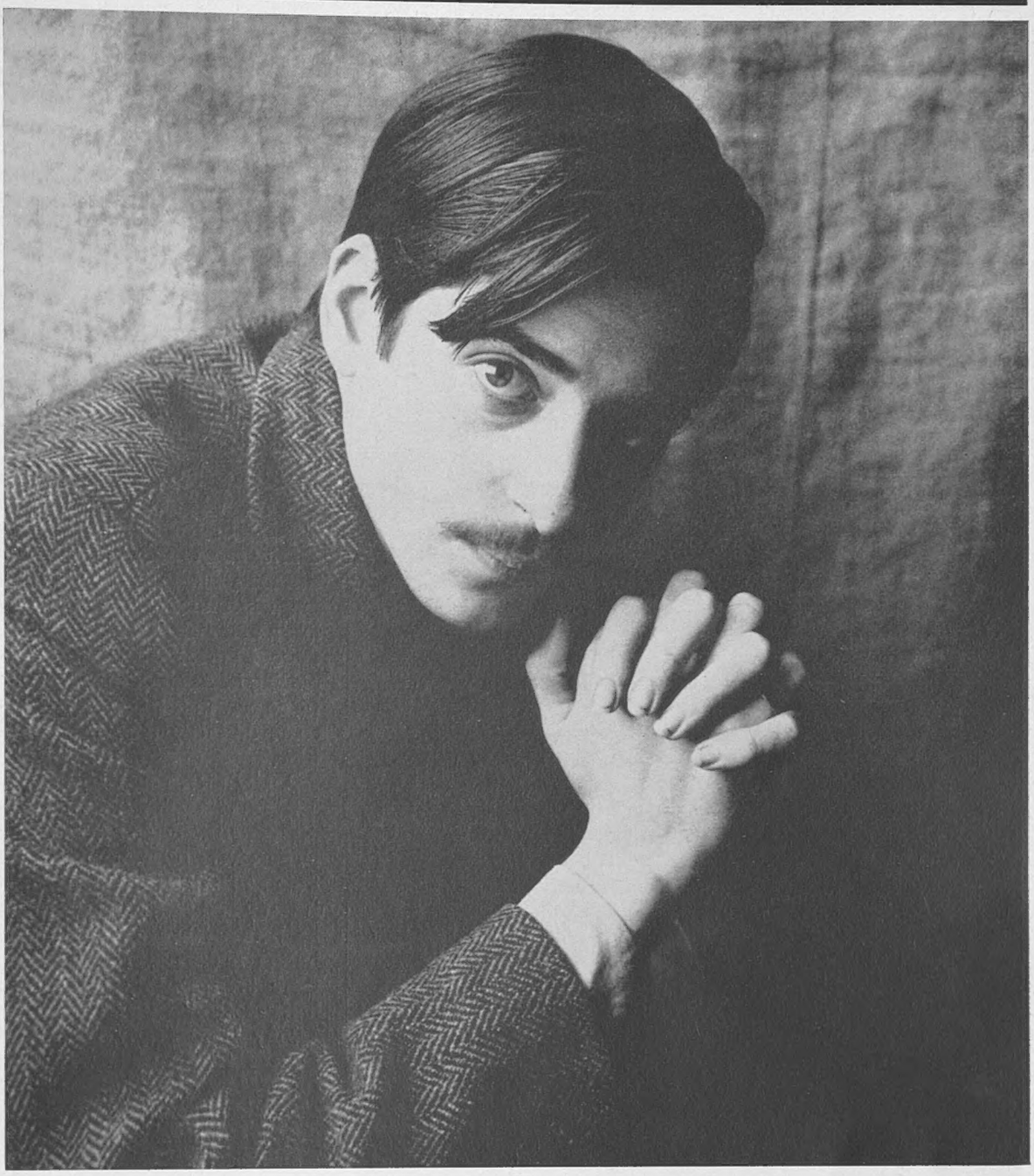
Briefly, the idea is that the BTA should subcontract to one of the ITV companies the right to transmit three 20-minute programmes a day over a closed-circuit link to any London hotel that wants it; the ITV station to cover costs by selling advertising spots. At breakfast, lunchtime and in the early evening, the programmes will consist of travel features, tourist information and news.

The idea for the scheme came originally from New York, where a system called Teleguide has been operating for some time: both the Hilton and the Europa in London already run their own schemes. Any hotel with a relay-TV system in its rooms can take the free BTA service when it commences in the late spring: it will be piped in on a GPO line. Some hoteliers, however, appear to think they should get a share of the advertising revenue before pumping the programmes into their visitors' rooms.

But who wants to wear weasel?

Any zoologist intent on buying his wife a fur coat must have suffered acute professional shock: for most furriers can offer a number of pelts from previously unknown animals. Coney for plain old rabbit isn't too fanciful – Shakespeare used it too. But Beaver Lamb never saw a dam – it's sheepskin, as is American Broadtail; and Nutria is what keeps the coypu warm as it paddles about the Norfolk Broads.

The British fur trade has however decided to break with international convention later this year, and come clean about the glamorous-sounding China Mink. By next Christmas it will be clearly labelled "Weasel".



Anyone recognize this quietly dressed young intellectual? No prizes – just turn overleaf

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There is a pub in Blackfriars Road called The Rising Sun. *Next door but one, some competitive wit runs a café* – The New Eclipse.

Snowed under at the PRO

The Public Record Office, in Chancery Lane, contains the nation's records from Domesday Book (1087) up till about 1960. They occupy 50 *miles* of shelving – 30 miles in Chancery Lane, and another 20 at Ashridge Park, Hertfordshire. Accommodation for historians pursuing their researches, and indeed for the steady spate of fresh documents that arrive from Whitehall, has long been inadequate.

Since the Treasury has been reluctant to provide the money for the development of another building, the Ministry of Works has come up with another scheme to make more room; and suggest putting a complete new floor on top of the existing building. It will probably cost, if it goes ahead, £200,000, and make a strange addition to the façade. Built in the 1850's to the design of Sir James Pennethorne, and subsequently extended in the 1890's by Sir John Taylor, the PRO is a gem of Victoriana.

In fact, the Ministry, and the Record Office, may well fall between the Scylla of the Treasury and the Charybdis of the preservationists. It may be recalled that a similar scheme to add a floor to the Foreign Office in Whitehall eventually caused so much dispute and confusion that the current plan is to pull it all down and start again. Meanwhile, St Dunstan's House, near the PRO in Fetter Lane, stands empty, and belongs to the Crown.

Now the sequel is fantastic

Readers of Denys Parsons' *Funny Ha Ha and Funny Peculiar* will be delighted to know that Pan Books have commissioned a second instalment of oddities, misprints and doubles entendres to be called *Funny Ho Ho and Funny Fantastic*. The first book has sold

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Perhaps you'll find it easier to place the face on page 7 as it looked two months ago: Michael Chaplin has shaved and spruced since the days when he was Britain's best publicized out-of-work. He is now working on his father's film, under the alias Michael James. His book "I couldn't smoke the grass on my father's lawn" was to be published last year by Leslie Frewin. Mr Chaplin took action to prevent this, and the matter is still unresolved

over 60,000 copies, and the sequel will be finished by March. By day Mr Parsons is the manager of the information department at the National Research Development Corporation. Evenings and weekends he spends at the British Museum, and at their special newspaper library in Colindale, culling items like this: "For sale at £12: Accurate Aneroid Barometer. Owner too depressed to read it."

Pearly Kings find it expensive

London's Pearly Kings and Queens, who exist these days largely to collect money for charity and to sustain the advertisements for Britain in foreign magazines, are in trouble. If they lose a button from their costumes, there is great difficulty in replacing it. As a suit may have up to 20,000 buttons, it could become distinctly tatty in a short time.

A city merchant who imports raw pearl shell from Australia pinpoints the cause of the crisis: "The divers bring up the shells from 40 fathoms, and the process is costly and risky. There used to be between 300 and 400 pearl button makers over here – now, there are probably fewer than half-a-dozen."

Fifty or so Pearly Kings and Queens remain. They can, of course, buy ersatz buttons made of plastic without difficulty. But if they are determined to preserve authenticity, then it will cost them anywhere from five to 15 shillings a dozen – and even a waistcoat could be crippling at that price.

Face lift for Wren church

One of the first Board of Trade office development permits has been granted to the Diocese of London – for the Church of St Michael Paternoster Royal, the last unrestored Wren church in the City. Reconstruction work, estimated to cost £150,000, will start shortly, and will provide a public chapel, a parish hall, offices for the Diocese, and a two-bedroom flat.

Known as "Dick Whittington's Church", though what he actually built on the site was razed in the Great Fire of 1666, St Michael's was due to be totally demolished save for the tower. But a Parliamentary Bill authorizing the sa of the site (necessary when deali with ecclesiastical property) w withdrawn at the last moment 1962, and new plans submitted.

Darling goes rustic

Darling having managed to co bine critical acclaim with co mercial success, the same tea are to work together again th summer. Producer Joseph Jan scriptwriter Frederick Rapha director John Schlesinger a actress Julie Christie reassemb in August to make Thom Hardy's *Far from the Madd Crowd.*

Location work will probably in Dorset, where the novel w set, and Miss Christie will pl Bathseheba Everdene. Schlesing says of the project, "It's extremely lyrical novel, and i a long time since such a film h been made. It will be in colou

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An afternoon of delight for all ja little boys over 40: the Lon Cigarette Card Company are holding auction of some 100,000 cards 15 January. Among the rare pri available: a set of 50 racehor issued by the United Tobacco Comp of South Africa, and one set 50 cryptically described as "Butter (Girls Bodies)". That should worth a bid.

The talking game

Due out in April is a book th could alter London's conversatio for ever. *Games People Play,* b Dr Eric Berne, may have the so of impact that Freudian psych logy and linguistic philosophy ha in their day – one will no longer b able to get away with a who battery of simple social gambi without being shot down by a eager Berne-ist.

Dr Berne's thesis is blunt: tha in any society, a wide selection social relationships (permanent transitory) are in fact games. games, they are played accordin to rules, and a given openin requires one of the two or thre acceptable counters.

Among the games played in ou society, Dr Berne lists and analyze such favourites as 'Now I've Go You, You Sonofabitch' (largel played in business offices, tha one), 'Alcoholic,' 'If it Weren for You' – a housewives' favour

ite – and 'I'm Only Trying to Help You', the standby of all social workers. For parties and pubs, there is 'Ain't it Awful' – in English, 'The Good Old Days'.

The argument is that certain people may choose to play the role of alcoholic because they want someone else – wife, friend, mother – to respond either with criticism, or with extra love and concern. In other words, the desired objective is not oblivion but the evocation of a standard response to alcoholism.

Similarly, in 'Now I've Got You . . .', a player may make moves to trap, humiliate, dismiss a colleague not because he feels that the company or he personally will be better placed, but just to enjoy the moment of power when his target realizes that 'Now he's got me', and so on.

The book, already a best-seller in the US, deals extensively with marital and sexual games. Andre Deutsch, who are to publish it here, seem set on provoking a massive outburst of 'So that's your little game' across the fire-sides of Britain. And of pompous criticism from all those orthodox psychiatrists who realize with guilt that they have been playing 'Psychiatrist' all these years.

Last year marked the centenary of Lister's discovery of antiseptic surgery: the Post Office issued a special commemorative stamp, and restrained medical high-jinks took place to celebrate the great man. This year, someone has ripped down the commemorative plaque on the empty house where Lister was born, and the owners of the house – in Forest Gate – have put it up for sale. Sic Transit Gloria philately.

Vitality is the axiom

Opening in a fortnight's time is a new West End art gallery, the Axiom. It will start out with a mixed exhibition of the work of 15 painters and sculptors, including some from Michael Tyzack, who won the £1,500 prize at the John Moores competition last November.

The gallery is owned by James Crabtree, but will be managed by Mrs Elizabeth Deighton, who founded the Bear Lane Gallery in Oxford, and by Nigel Greenwood. After the opening show, the second exhibition (opening 4 March) will be exclusively of Tyzack's work. Crabtree says of

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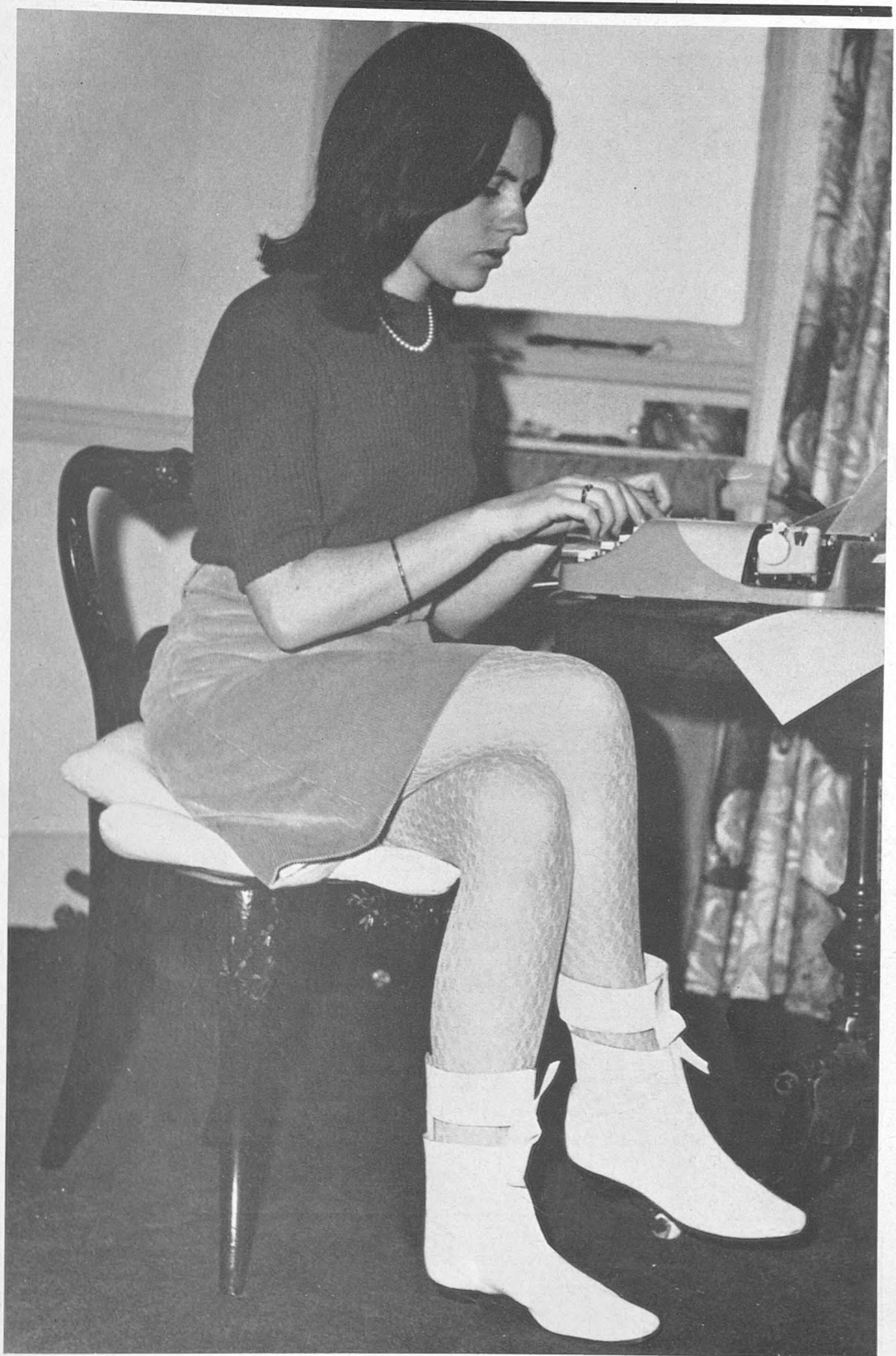


This term, for the first time in its 34-year history, the Cambridge University newspaper *Varsity* is being edited by a girl: 22-year-old Suzy Menkes, a third-year English student at Newnham.

Miss Menkes is extremely attractive: but her election last term to the editorship, against some tough masculine opposition, took more than good looks. In her first year she was a general reporter on the paper (incidentally, a regular winner of the competition among all student newspapers), and for the whole of her second year was fashion editor. She ran a page every week devoted to "cheap but chic" – or how to dress on a grant. The paper won't become effeminate in any sense. The woman editor is introducing a "Research and Science" department. As she says "After all, the University is supposed to be an intellectual place. The main trouble in the past has been that dons are the first to criticize, and the last to write."

the venture, "I am interested in vital art. I will be looking to the Royal College of Art, the St Martin's School and the other schools to spot potential exhibitors."

"Heavy demands for good stripping lines from all parts of the world have forced prices up, though they have still some way to rise before they equal those noted in our report on the auction of 17 November, 1875, when First Whites fetched from £22 to £28 lb., or the £35 to £55 noted in our report on the sale of 11 October, 1912, as against today's £15 to £18 lb. . . ." – Annual report for 1965, city brokers Hale & Son. Subject: Ostrich feathers.

Paperback victim

Next month the last of the great private enterprise circulating libraries is to close: Boots the Chemists, who ran at one time 450 branch libraries, are shutting down their remaining 80. This will leave the field clear to the public libraries and to Harrods, who still run a 15,000-member library, albeit all from one branch and largely by post.

Mr Binnie of Boots explains their decision: "Paperbacks have really revolutionized reading habits. Most of our remaining subscribers are older people." For authors, the closure is gloomy news: Boots would on occasion buy no fewer than 1,750 copies of a book. Their stock until recently ran at around 2 million volumes, and they added some 3,000 titles a year.

There used, of course, to be many private libraries – there probably still are odd one- and two-shop survivors. W H Smith closed their 286 branches in 1961 and Harrods absorbed *The Times* library a couple of years ago. Speaking as the last big rival to the local authorities, Harrods' librarian, Mr J M Whiting, says: "We're holding our own. We have about 150,000 books and may buy anything from 3 to 750 copies of a new title. It's not unusual for us to buy 500, and we may issue all those within a week or 10 days. We would fade out if we didn't maintain a first-class subscription service – if a book isn't here when asked for, it certainly is next time."

Harrods subscription ranges upwards from eight guineas a year. But they only issue books in mint condition.

Shopping for car space

London's big stores have very differing attitudes towards the motorized customer: it still seems to astonish some of them that people intending to load up with purchases might want to have their car in easy reach. A check last week with some of the leading department stores revealed only two stores actually offer free parking to customers – Heal's and Arding & Hobbs: and Heal's in fact charge 2s – unless one asks for a rebate after making a purchase in the store.

Numbers of others either provide their own space at a price, or are conveniently near commercial car parks: at Harrods, Selfridges, Bourne & Hollingsworth, Bentalls, and John Barnes, your parking will cost you between 1s and 3s. Not surprisingly, given their geographical positions, Liberty's and Swan & Edgar neither have parking nearby, nor plan any.

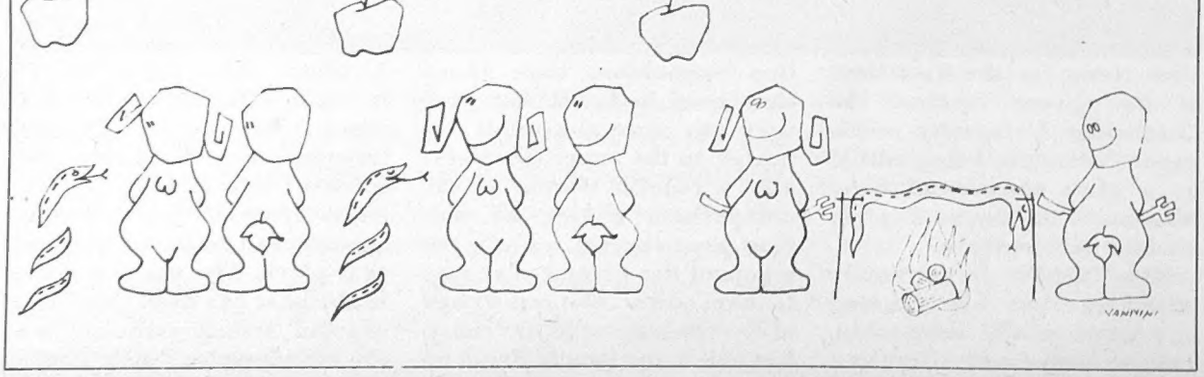
At Peter Jones, in happily meterless Chelsea, one takes potluck in the back streets: John Lewis's and the Houndsditch Warehouse are both ringed with meters. Simpson's in Piccadilly offer the most Hollywood service: any of their four doormen will take over your car at the door drive it away to the nearest meter and collect it again when you're through.

The prize, however, must go to Fortnum & Mason. Their spokesman told us: "We don't need any special facilities as most of our customers arrive in chauffeur-driven cars or taxis."

What started as a housewife's hobby has turned into something more than pin money for Janet Price. Five years ago she made hats for herself and for friends: now, she sells exclusive models to a number of boutiques (Quorum, Palisades, You and I) to retail at between 12 and 20 guineas. She has also sold to Chanelle and has hopes of a New York outlet. All designed in between being a housewife and mum, with what she calls "the boring binding bits" done by a machinist. "I don't," she says, "want to open a boutique myself. I am completely uncommercially minded"

Strapping, but temporarily unemployed, ladies in the Slough area should hurry to their local Labour Exchange. As of this month, Slough Borough Council has decided to extend equality of opportunity to its street cleaning department. Women road-sweepers will be paid the same wage, £13, for 40 hours scavenging as men. The council reports that it has so far had three volunteers, who will be starting work this week.

Adam & Eve



SO WATCH OUT, BOND

R. uel Welch, seen here sending-up ehistoric living, is shortly to ap ar in a send-up of the Bond le d in the film of Ian Fleming's be *Casino Royale* which stars Ur la Andress and Peter Sellers.

nsider, on a cold January m ing, what it's like to be Ra el Welch dressed decora-tiv , but hardly warmly, in a fe nimal skins for her new film *Fr One Million Years BC*. But sy thy, however well meant, co be misplaced: film-makers ar sually careful that their stars do t catch cold. Miss Welch did her cation shots in the Canaries wh the weather is likely to be wa er than in Britain. And these pi es by Terry O'Neill were tak *indoors*—beneath the sizzling ar mps at Elstree Studios.

M s Welch is a comparative ne mer to filmland. She found fam as the 1963 Deb Star of the Yea in Hollywood, and the first priz of a screen test bought her a sta ring role in another mammoth science fiction saga *The Fantastic Voyage*, due here next month.

Born in Chicago 23 years ago she claims to have Mexican, Spanish, English and French blood. A full-blooded American, one might say. Her father works in an aircraft factory in Chicago and her mother is "just a plain mum," she says.

Photographer O'Neill has been making a name for himself in show business and in Fleet Street. From time to time London Life will be featuring his work.

continued overleaf

For Stone Age enthusiasts From One Million Years BC has everything. Th
dialogue consists of grunts and groans plus evocative words like "Uggg,
"Ahhh" and "Hmmm". Dinosaurs (half a dozen of them) roam on and off . .

. . . the screen. And there are no costume changes. As you can see from these pictures of leading primitive Raquel Welch, the players simply cling to their animal skins. Miss Welch's bikini is made from leopard, bear and wolf skins

WHY GOING BY TUBE IS COSTING YOU MORE

Frank Jeffery

On Sunday, 16 January, London Transport fares are going up. The 6d fare moves up to 8d, the 10d to 1s, the 1s 2d to 1s 3d and so on, while the 4d, 8d and 1s fares stay unchanged. Fares are based on 4d a mile, reducing slightly as the mileage increases.

What extras will passengers on buses and Underground get for the extra money? Almost none. London Transport will use the money simply to keep solvent. They are supposed to pay their way; in fact the Government before this one told them they should aim at a surplus of £4 million a year to keep financially stable.

In 1964, the last year for which figures are available, they had a surplus (not profit, that's a dirty word in this business) of £1.3 million on the buses and the Underground.

For last year the figures are not ready. But it is clear there will be no surplus at all. London Transport wanted to put up their fares in June. The Government said no, but promised to give them the £4 million lost by keeping to the old fares between June and December.

Now the subsidy is over and the fares are going up.

Most people are surprised that the Underground doesn't coin money. In fact it never has; over the years it has been subsidized by the buses. The reason is simple. Despite the rush-hour crowds, which give Londoners a free Turkish bath, the tube is not popular.

In the afternoons and evenings the trains are almost empty. Despite the sardine life commuters live, the average number of passengers in each carriage, over a year, is only 15.

Despite the road traffic, most people prefer not to travel below ground if they can help it. The reason may be the one given me by a veteran woman traveller. "It's a prole's way to move about. You often spend more time getting to and from the train—on the escalators, the lifts, walking along cold passages – than on the journey itself. You often queue for ages for a ticket, the stations are dirty and draughty, the trains are noisy and uncomfortable."

More passengers outside the rush hours would solve the Underground's problems. As it is they have to make do with carrying the population of China every year – 675 million passengers. Some rush-hour commuters feel they have the entire population of China in their carriage, but this is an illusion. The tube carries two million people a day from Monday to Friday, less at weekends.

Physically it is the biggest underground railway in the world, with 630 miles of track, more than 4,000 railway vehicles (most newish, some pre-war). In 1964 the Underground collected fares for 3,066 million passenger miles, with journeys averaging around five miles.

The spread of the motor-car is robbing London Transport a little. In 1959 they collected for 3,193 million passenger miles, and the figure has been dropping gradually ever since.

The Underground's income in 1964 was just under £35 million, almost entirely from ticket sales, and they spent just over £31 million in operating costs. Which gives a surplus of about £3½ million. But this is only an *operating* surplus, knocked down to almost nothing by their share of the huge annual loan charges – more than £6 million – London Transport has to meet.

Does the Underground have a future, or will more modern forms of transport make it obsolete?

London Transport are working on the principle that the tube will run for ever, and they could be right.

Propaganda for the monorail – cheaper to build – is dismissed by most transport experts.

The difficulty is in building monorails big enough to carry the volume of traffic the Underground can handle.

And, on social grounds, overhead railways have always been opposed in Britain.

We prefer to sweep our transport under the carpet.

QUESTIONS AND ANSWERS

I put eight questions to London Transport. Here are their answers.

Why are the Underground trains so noisy?

A lot has been done to improve this. Better suspension on the rolling stock helps. So do the longer *welded* lengths of railway line now used. They cut down the clickety-click. On the Victoria line, all rolling stock will be double-glazed, which will keep out a lot of noise.

Why are the stations so draughty?

This is true of some older, true tube lines, not of the cut-and-cover lines like the Metropolitan, Circle and District. These are close to the surface with more air outlets. On the other, deeper lines, the trains have a piston effect which causes the draught. We are making new ventilation shafts whenever possible. The Victoria line will be, we hope, draught-free.

Why can't we have a fixed price system as in many other countries, to save manpower for you and queueing time for us?

Because the price would have to be at least a shilling. This would mean an enormous falling off in short journeys. People just would not make them. And that would throw an extra burden on the already overcrowded roads.

How safe is the Underground?

It must be the safest way to travel in Britain. In 1964, the last year for which figures are available, there were just five accidents – some very minor – to Underground trains. Not a single passenger was injured, even slightly.

Why can't we have turnstiles opened by a token, as in New York?

We are experimenting with automatic barriers that "read" a ticket electronically before allowing a passenger to enter or leave the station.

Why can't we have more automatic ticket machines, and change machines?

There is a big drive on now to increase the number of ticket machines for the public. We are not so sure about change machines, though these things are always in our mind.

Can we expect to see antiquated lifts at some of the older stations replaced by escalators?

In some cases yes, but in many stations there is simply not the space available to install escalators. Modern high speed lifts have replaced the old types in some stations.

Who is the boss of the Underground?

The Operating Manager, in charge of day-to-day running, is Gordon Maxwell. The member of the London Transport Board especially concerned with the Underground is Anthony Bull.

HOW IT ALL BEGAN

Charles Pearson, a solicitor and City Commissioner for Sewers, first thought of putting a railway under the ground to ease traffic congestion, which was already bothering Londoners in the 1850s.

Rival transport interests mounted a public relations campaign against the idea. Clergymen, who thought sin lurked underground somewhere, joined in denouncing the "Sewer Railway."

But Pearson got the Parliamentary OK and by 1863 the Metropolitan line was open, with a service from Paddington to Farringdon Road.

They used steam trains (drivers were allowed to grow beards to ward off the fumes) lit by gas which was carried in gasbags on the roof.

Pearson's railway was made by the cut-and-cover method. You dig a trench, put in your track, fill in the top and line the hole with brick. Most of the Metropolitan, District and Circle lines are cut-and-cover.

Have a look next time you travel on them. The brickwork is rather beautiful, and the tunnels are wider than the later lines, which are true tubes. These were made by tunnelling through the London clay and lining the tunnel with steel.

The first of these tubes was made by Peter Barlow, who tunnelled under the Thames to link the Tower of London with Bermondsey in 1870. His trains were pulled along by cable.

Then the great age of underground expansion began. Private companies, in a speculative, almost piratical, way started to build new lines, normally along routes already served by bus.

The idea was not to provide transport to new areas, but to get a slice of the passenger traffic that already existed. For technical reasons the new lines generally ran under the road system.

Building new lines and extending old ones went on with near-warfare competition between the companies, until 1933, when the London Passenger Transport Board was formed to clear up the mess that public transport in London had become.

The LPTB took over 170 separate underground, bus, trolleybus and tram companies.

When the country's public transport was nationalized in 1948 the LPTB became the London Transport Executive. And this, in turn, slid out of its chrysalis to become the London Transport Board in 1962.

THE SQUASH GOES ON

Rush-hour on the tube: despite the squash, which gives Londoners a free Turkish bath, the biggest underground railway system in the world does not make a profit. For years it has been subsidized by the buses

THE NEW LINES

The **Victoria** line, say London Transport, is on schedule and "pretty well within its budget." It will be working by 1968-69. The budget is £65 million, which includes £9 million in interest charges to the Government for the loan of the money.

Three other new lines are proposed:

The **Victoria-Brixton,** a £15 million extension of the Victoria line which might, or might not, start building in 1967.

The **Aldwych-Waterloo,** which would cost £6 million. No starting date has been mentioned yet.

Both these lines need the green light from the Ministry of Transport before work can start. And since the Government waited eight years before sanctioning the Victoria line, people in the trade are a little apprehensive.

The third line planned is more tentative, and Government permission has not yet been sought. This is the **Fleet,** which would run from Baker Street to Lewisham or New Cross, via Bond Street, Trafalgar Square, Aldwych, Fleet Street and Fenchurch Street.

Estimated cost is about £57 million. Don't expect to see it working for a decade or so.

COST OF TRAVELLING ONE MILE IN LONDON

	per mile
Foot: cost in shoe leather given by Leather Institute	a sixth of a penny
Small car: AA figure	7d
Big car: AA figure	1s 1d
Taxi: 2s first mile, then 6d for each three-tenths. With average tip, say	2s 6d
Bus:	4d
Underground:	4d
Horse: hired at £5 5s a day, capable of 20 miles	5s 3d
Helicopter: at £20 for half-hour	£1

OTHER CAPITALS

An exact comparison of London Underground fares with those in other capitals is difficult, because most of them have a one-fare-go-anywhere system. The average fare paid in London is just over 1s. Fares given are for a one-way journey.

Madrid:	2d.
Moscow:	5d.
Paris (second class): 9d. If bought in 10-ticket *carnet*, 6d.	
New York:	1s 1d.
Rome:	1s 2d.

Tokyo and Copenhagen have a fare system like London's – you pay for the distance you travel. Fares are roughly the same as in London. Berlin has a zonal system, with fixed fares for travel within each zone. Fare from the centre to anywhere in the first zone is 10d.

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A.A. R.A.C. R.S.A.C.

CREDIT WHERE

If you don't like handing out your hard-earned cash

The newest and biggest card game comes, like all good card games, from America. It is played almost entirely by business men, has some pretty strict rules (if you cheat they'll take your nice privileges away from you) and a turnover of millions. No money passes hands, though, and that's the point; the name of the game is Credit Cards. It is possible to live your daily life with the minimum of ready money in your pocket; with the right credit cards you can make a phone call, take an aeroplane, buy flowers, fill up your car and eat yourself silly.

The credit card system, as opposed to just credit, which has always been around one way or the other, has only really taken hold in Britain in the last few years. It is only recently that running up bills has become a respectable business; the well-off owing money on purpose as opposed to the poor owing money because they have to.

There are basically two kinds of credit card systems; one is the type run by organizations like Diners Club and American Express. They have arrangements with hotels, shops and garages all over the world. The establishment pays them a percentage (averaging 5 or 6 per cent) and in return they get several advantages, chief of which are increased business and security of payment. They also, one suspects, get a hidden advantage, which is that people tend to spend more money if they're signing a bill than if they're actually handing over the cash. The second type of credit card is issued by single firms or organizations, such as Harrods, Lyons, or the GPO, which simply enables the customer to sign bills and run up monthly accounts with that particular organization.

One of the biggest credit card systems in the world is run by **American Express;** they started issuing sterling credit cards in this country in January, 1963, and throughout the world have a million and a half members who are able to trot into, and charge at, 127,000 establishments. For these privileges British members pay an annual fee of £3 12s. When you get your little plastic card from American Express, you also get access to a series of directories, nine of them for different parts of America, one for Overseas-Europe, and one for Overseas-Excluding Europe. The Europe directory will take you from Andorra to Yugoslavia, including Wales, Lichtenstein and San Marino, but excluding Russia, and though American Express say that credit cards are mainly useful for travel and entertaining, there seems to be precious little that doesn't come under one of these two headings. You can, for instance, buy men's apparel and accessories at Aldershot, cosmetics in the Avenue General de Gaulle at La Turbie in the Alpes Maritimes, visit the Scotch Casino in Heidelberg, or shop for leather at a place called The Whip in the Via S Sebastionello in Rome.

American Express also runs a rather far-reaching service called the "Be My Guest Directory," by which, they say, "You can take your friends out to dinner even if they are thousands of miles away. Simply select a restaurant from the Be My Guest directory and place your order with Ameri-

CREDIT'S DUE

try playing this popular card game from America, says Angela Ince

can Express. Your friends are notified by mail and the meal is charged to your credit card." Which is possibly the neatest way ever of having bores to dinner, unless you count the Borgias.

Diners' Club, which has recently been in the pleasing position of being eyed hungrily and simultaneously by **Diners' Club of America** and the Westminster Bank, started in 1952 as **Finders,** which as well as offering credit facilities, ran a telephone answering service and as its name implied, found, or located things for people. It changed its name to Diners' Club in 1962 and now has in this country around 38,500 members who pay an annual membership fee of three guineas. These members can use their cards at 150,000 establishments in 108 countries; the booklet issued on London facilities is pretty comprehensive. With the aid of a Diners' Club card you can buy antiques, garden equipment, footwear and fountain pens; you can have your hair done, get a meal delivered to your house, hire an escort. And at the back of the booklet is a thoughtful little section where you can keep a note of what you've spent.

The **GPO** started telephone credit cards on 1 March, 1960, and they now have 51,223 subscribers holding 122,035 cards – a large firm may take out one subscription but issue several cards to members of its staff. The service costs 5s a quarter for each card, and means you can telephone any country in the world, and make telephone calls to Britain from 60 to 70 other countries.

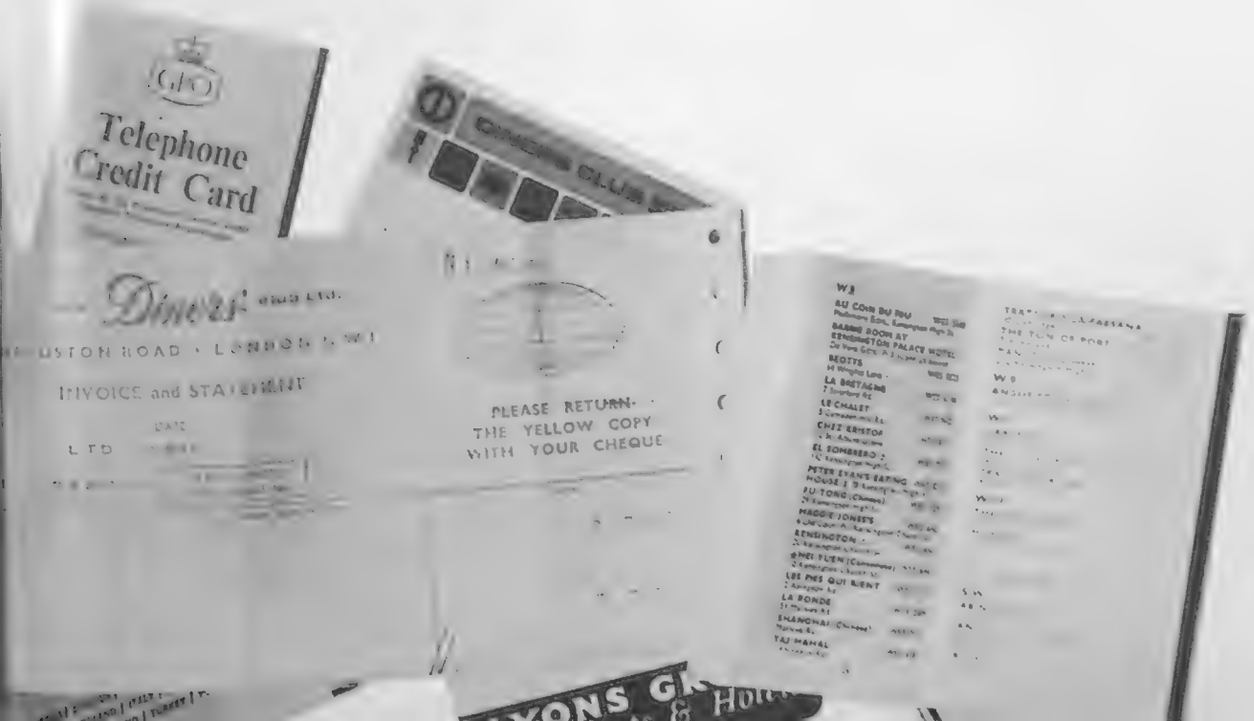
Harrods, who have run credit accounts almost since they began, started issuing credit cards in 1953. Now they have over 200,000 account customers, which involves them in 700 alterations each week on changes of name and address. An account card, they stress, does not automatically guarantee credit – it is a form of identification, and each bill has to be sanctioned. But it does speed up shopping, and it does mean if you're having goods delivered, that your name and address is clearly stamped on the bill, and that at the end of the month you have a record of how much you've spent and on what. **Avis, Hertz, Godfrey Davis** run car-hire facilities on credit cards, and it's one of the most useful services for businessmen who hop from airport to airport and can find a car waiting for them.

The credit card issued by **Lyons** gives you charging facilities at restaurants and hotels in London and the provinces, as well as garages in London and the country; with a Lyons credit card you can stay at the Ariel Hotel at London Airport, shop at a Corner House, eat at a Steak House, park your car in the Park Lane underground garage.

Not surprisingly, firms that are going to issue you with a credit card take a long, cool look at you and your bank balance. What Harrods politely refers to as "taking up references" and American Express more briskly calls "screening" is done pretty thoroughly, though different organizations prefer different kinds of references. Harrods, for instance, prefer personal references or references from "Other well-known shops," and say they only take bankers' references as a last resort; and they add that they have yet to be given a phoney reference. While some companies insist on a bank account without specifying how much you have in it, American Express asks for details of your annual salary. And, they add, "if this is below £2,000 please indicate the amount and source of any extra income," which seems to imply that if you earn £1,999 a year you might well not be American Express material. Indeed, a casual glance down an application form makes one feel that except that you don't need a lung X-ray or to Raise Your Right Hand and Repeat After Me, it is almost as difficult to get into American Express as it is to get into America.

But it's worth it. Once you're in, and as long as you remember to pay your monthly account, it's all gas and gaiters. And you can even charge them.

American Express, 6 Haymarket, SW 1
Diners' Club, 365 Euston Road, NW 1
Avis, 50 Knightsbridge, SW 1
Hertz Rent-a-car, 100 Brompton Road, SW 3
Godfrey Davis, Wilton Street, Victoria, SW 1
Eurocards, Ramillies Building,
1-9 Hills Place, W 1
Lyons, 30 Orchard Street, W 1
GPO: Write or phone to your local telephone manager



THE MAN WHO IS FULL OF SURPRISES

Michaelangelo Antonioni, the Italian film director, arrives in England this week to make his first film on location here. Kay Killingsworth discusses Antonioni's career and influence in the cinema

Michaelangelo Antonioni once wrote: "He carries in himself, something that disorients and surprises – that is, something that lasts." He was writing about another film maker, but the words are appropriate to himself. The 53-year-old Italian director is now considered one of the all-time cinema "greats", praised and studied all over the world for the innovations he has made in the film medium.

Only a few years ago he was unknown to the public and ignored by the critics, struggling mightily to stay alive and raise money to continue working. When, every two or three years, his films appeared, they were greeted with apathy or even hostility. They disoriented, they surprised. But they have lasted.

The classic example is *L'Avventura*, a dry, slow-moving film about two people who look for a third and never find her. It was greeted with catcalls at Cannes – spectators walked out of the cinema in outrage and critics got together the next day to sign a protest against the film. But within a year the same film had scored an unprecedented triumph, and Antonioni had become the darling of the *avant-garde*, the most fashionable film maker in Europe.

L'Avventura is now considered a turning point in the history of films and its director is, as critic Penelope Houston says: "A film-maker who speaks for the sixties." Cinema buffs and critics now get together to rave over his earlier films while waiting for his next one to come out.

Success has changed Antonioni's public. But it has not changed Antonioni himself. Like his films, he is closed, not easily understood at first meeting. Tall, spare and ascetic-looking, he has the sharp profile and proud bearing of an aristocrat, and the grave expression of an intellectual. His calm reserve is a strange contrast to the typical image of the exuberant Italian, and is a rare trait even in the northern province of Ferrara, where he was born.

> "I spent months of hell, really suffering from hunger. One day I stole a steak . . . "

But this seeming coldness hides an old-fashioned courtliness and an extreme sensitivity. His reserve is often a mask, as he himself admits, for great nervousness, indicated by an occasional tic which shakes his pale face. Everything in him is a contrast – his gaze is friendly, but his smile sad; his countenance usually serious, but his sense of humour dry and engaging.

Few would suspect, from his films, that Antonioni ever smiles – but the screen play of Federico Fellini's *The White Sheik*, one of the most delicately humorous pieces of film writing to come along in recent years, is his. He conceived the subject, wrote the script and then sold it to Fellini's producer.

This was in 1952, when Antonioni had already switched to feature film making after almost a decade of work in the documentary field. He entered the profession after spending his early twenties studying economics at the University of Bologna and trying his talents at film criticism in a local newspaper.

The memory of a youth spent in that northern climate, where days are often grey and foggy, had already left an imprint when Antonioni, at 26, came to Rome determined to make a career in the cinema. This cold atmosphere, the feeling of melancholy given by the weather, appears in all his films, even those set in Sicily.

At the time Italy was still a Fascist state; life was difficult for young men anxious to take the cinema in directions unapproved by authorities. The young Antonioni worked for a while on an official cinema magazine, but was soon fired – apparently for political reasons. He was left without work and without money.

"I did not want to go to my father," he remembers now, "because he would certainly have asked me to return to Ferrara, where I had been offered work – important posi-

tions, but the kind which did not interest me. I had, therefore, to resolve my problems alone. I spent months of hell, really suffering from hunger. One day I even stole a steak . . ."

Towards the end of the war he succeeded in gaining admittance to Rome's experimental centre of cinematography, where he began to study the technique of film making. The study lasted barely three months. "The technical side of the cinema has never interested me," he says now. "It is sufficient to learn a few rules of cinematic grammar, and then begin to break them all."

To the disgust of many and the delight of a discerning few, Antonioni proceeded to do just that. His first documentary, *People of the Po*, was made during the war, at a time when material and money could hardly have been more scarce, and yet it is still considered a classic in the medium.

"Our laws, our general moral attitudes are out of step with society's technological advances"

Its tragic portrait of the poor people in the Po Valley was as revolutionary as Visconti's *Obsession* was in the feature field. Together they heralded the advent of neo-realism.

The German occupation of Italy, in 1943, interrupted Antonioni's career, and he was unable to resume it again until 1947, when *The People of the Po* was finally released and he was given a grant to make another picture. In three years he made six short subjects, acquiring a reputation as Italy's best documentary maker.

Well into his 30s by then, he was anxious to move into features, and finally succeeded in finding an "angel" to produce *Story of a Love*. This picture, in 1950, signalled the beginning of a career to be pursued against odds that would have discouraged a less determined man, and to be marked by what Penelope Houston calls "a novelist's consistency of style and purpose".

Story of a Love concerns a couple separated by their shared guilt. Antonioni's next, *The Defeated*, was the story of post-war adolescent criminals. *The Lady Without Camellias* followed a shop girl's disastrous career in the world of movies. In *Le Amiche*, Antonioni studied the futile lives of a group of bored wives in Turin. *The Cry* was a searing portrait of a man's desperation when he is abandoned by the woman he loves.

All these pictures, made in the course of a decade, are built on themes of betrayal, of impossible relationships, of a breakdown of communication between people. These were, and still are, Antonioni's obsession.

Our laws, our general moral attitudes, he says, are out of step with society's technological advances. Conventions, traditions are outmoded, they have little relation to the way we actually behave – and the result is a sickness which saps the strength. The problems of lack of communication have become the mark of the 60s, discussed in hundreds of novels, films and plays. But 10 years ago Antonioni was treading new territory; his acute social comments seemed far less significant than they do now.

At the same time, the content was less important than the technical innovations. The visual aspect of his pictures, with their bleak settings, slow camera work and characters observed from behind, is now famous and often copied. Unfortunately, many imitators faithfully reproduce his style without giving it a reason.

As *L'Avventura* proves, Antonioni has evolved a cinematic technique that holds together the long, complex sentences he constructs with the camera. The island search in this film has been described as "one of the most brilliantly sustained passages in the whole of modern cinema".

The barren landscape of Sicily contributes equally to the exploration of the minds of the characters. As in all Antonioni's films, the setting is an integral part of the action, and often generates it as it did in the realistic novels of the 19th century.

The director is a novelist of the screen, concerned with the effect of environment on the personality. His famous statement that if he had made *Bicycle Thieves* he would have told more about the man and less about the bicycle is one of the most revealing things he has said about himself. All his effort is directed towards stripping characters of their external trappings and revealing them as they really are and as their surroundings, their actions and their expressions prove them to be. Setting, whether it be the glass-fronted look of modern Milan in *Night* or the drab Roman suburb in *Eclipse*, becomes a landscape of the mind.

"The technical side of the cinema has never interested me. It is sufficient to learn a few rules of cinematic grammar, and then begin to break them all"

It seems inevitable, in retrospect, that this preoccupation with the look of reality, physical and mental, should have pushed Antonioni to experiment with colour. *Night* and *Eclipse* were the repeat performances of a virtuoso who had already pushed the use of black and white to its extreme limits in *L'Avventura*.

Yet *The Red Desert* again surprised and disoriented critics by its radically different use of colour. This time, however, they were quickly won over. One Italian director, noted for his unwillingness to concede points to any of his colleagues, said after the Venice Film Festival: "This is the first colour film I have ever seen. Antonioni has invented a new way to manipulate colour."

Antonioni's achievement was to have made the colour of reality equal the colour of the mind. He used it as a means of expression rather than decoration – "like music," he says. The same Antonioni story, of a middle-class woman on the point of a nervous breakdown and unable to make contact with those around her, took on a new value through its presentation.

"I never give an actress a role in which she can explode . . . In a certain sense I humiliate actors"

The Red Desert won a first prize at the Venice Festival and was a personal triumph for Antonioni, for years a prophet in his own country. Its success has finally enabled him to move ahead with a reasonable amount of security. One of Italy's biggest producers, Carlo Ponti, has decided to back his next picture.

The film was also a triumph for Monica Vitti, the tall, blonde actress who has been Antonioni's faithful companion and the star of all his films since *L'Avventura*.

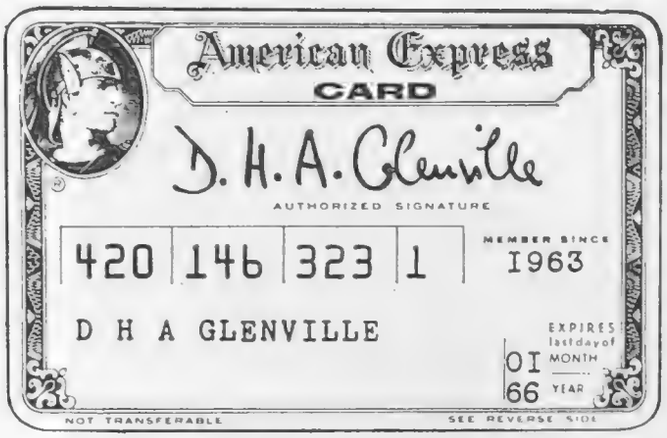
Vitti, a sensitive, nervous woman with an extraordinarily mobile face, has become not only the trade mark on an Antonioni film, but also the symbol of the place of women in his philosophy. From the beginning, in fact, Antonioni has been preoccupied with the problems and the psychology of women, and has made Monica Vitti the vehicle through which he expresses himself on screen. After their triumphant appearance at Venice (a compensation, in a way, for the disaster at Cannes four years before), Vitti went her separate way artistically. She scored a rousing hit as Maggie in Franco Zeffirelli's stage production of *After The Fall*, by Arthur Miller, and went on to take the plum role of Modesty Blaise in Joseph Losey's film about a secret agent in skirts.

Antonioni does not seem unhappy about this divergence of their careers. "I have an enormous esteem for Monica," he says. "I have benefited from working with her, rather than she with me, because I never give an actress a role in which she can explode.

"I de-dramatize everything. In a certain sense I humiliate actors. Therefore it is only fair that Monica work with others who offer her the possibilities I cannot offer."

Without her, however, the director now embarks on a film with a man as protagonist, to be shot in England, and called *Story Of A Man And A Woman On A Beautiful Autumn Morning*. More than this, Antonioni will not say, and it would be risky to guess anything. What this director has done so far has been consistent with his personal philosophy, but it does not constitute the whole of that philosophy. Like the future, to which he is always open, Antonioni is full of surprises.

How this small card can make a big difference to the life of any man earning over £2,000 p.a.



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WHAT PEOPLE ARE BUYING

Take 12 people and ask them what they've recently bought for their house. The answers range from a chaise-longue to a Vlaminck; tend to be decorative rather than practical

Shirley Ann Field has bought a white-painted wrought-iron heater

David Part, of the General Trading Company, and his wife Caroline have bought a looking-glass designed and made by Anna Armstrong. They bought it, not surprisingly, from the General Trading Company

WHAT PEOPLE ARE BUYING

Marie Ney has bought a clay maquette by John Berry (also in the picture), visiting lecturer at Hornsey in three-dimensional design and visual research

Lady Meyer (right), wife of Sir Robert Meyer, has just published a historical biography called *The Great Regent* and has bought a landscape by Vlaminck at Sotheby's

Olivia Manning, who has just published *Friends and Heroes,* the third of her trilogy (Heinemann, 30s), has bought two clematis plants for her garden

Andrezej Panufnik, the conductor, has bought a copper violin which he plans to hang among his collection of 18th-century painted musical instruments

Nadia Nerina (left), has bought a painting by Nicholas Georgiadis, who recently did the settings for Kenneth Macmillan's production of *Romeo and Juliet* for the Royal Ballet

Mrs Antony Buck, wife of the MP for Colchester, has bought a gilt-plaster Regency looking-glass

Annie Ross has bought a Victorian chaise-longue from a junk shop, and had it re-upholstered

Amanda Barrie, now appearing in *Any Wednesday* at Wyndham's, has bought a gilt-plaster wall-plaque, once part of the mouldings in a music room

Gaby Schreiber (*left*), interior designer at present working on schemes and drawings for the new Q4 liner, has bought a monochrome by Schettini

Mrs Robert Robinson has bought a painting, the Orangery at Kenwood, by Antony Green

by Shuna Harwood

The year of the Peacocks

At last it's happening. Colour is exploding into the men's fashion world after ticking away ineffectively for years to an accompaniment of hopeful noises and haphazard experiments. The men's wear trade has woken up to the existence of a huge new potential, and it already looks as if 1966 is destined to become the year of the Peacocks. The stage is set for a new, unembittered battle of the sexes, with both sides vying for supremacy in eye-catching values. Colourwise, already it looks as if the girls had chosen yellow for their battle standard; the boys have been more quietly preening themselves for the attack. But there is no doubt that the anonymous, serviceable grey worsted, traditional camouflage of the Englishman since the Industrial Revolution, is on the way out. Originally men's clothes

Continued on page 27

The year of the Peacocks *continued*

became dreary out of sheer necessity, to cope with the dirt and smoke of the vast urban growth of the 19th century. The same period saw a great levelling out of class distinctions, as middle-class commercial values spread upwards and downwards. The poor imitated their masters and even the aristocracy – who, with royalty, had previously set all fashions – succumbed to the dreadful drabness which has lasted, with few minor diversions, until today. In outline, colour and shape the business suit has not altered substantially since it was designed in 1865. No body of men has been strong enough to make any effective change either in colour or spirit, though moves by minority groups like the Oxford bag wearers, the Teddy boys and the Italian-suit-and-winkle-picker brigade, to quote the more recent pioneers, showed brave attempts to innovate. None lasted long enough to have much impact. The average British man has been content to look very much like his neighbour; in fact, he seems to have had a positive aversion to looking different. Until today.

It's only in the last six years that any change has taken place, cautious at first but now blossoming into something quite important. One of the most positive influences has been John Stephen. Seven years ago he felt that the young men's market was untapped, and began in a very small way what has developed into the Carnaby Street Empire.

Why did it take so long for men to become interested in themselves, to the extent of brightening up a formidably dull image? It looks simply as though habit had made them cowards; apparently it takes a lot of courage to wear colours different from the norm – until someone else does! It might be traced to a feeling of insecurity in standing alone, or perhaps because colour and shape is such an important element in women's clothes that any association of it with men's implied a lack of masculinity! Men do like colour. This is obvious from the often bizarre hues found in most men's weekend, casual and especially holiday clothes. They have also found a release of frustration in their ties, shirts, even cars.

One very simple reason for the stagnation in men's clothes was lack of opportunity. Even if they had wanted to wear colours or look interesting before the John Stephen era, it would have been difficult, as there was nothing to be found ready-made. Women have, perhaps, been unconsciously serious opponents of men's dress reform. The idea of competing with the planned obsolescence and frivolity of feminine fashion must have dissuaded men from showing a premature interest in their own plumage.

However, with women now being on near-equal terms with men – working, earning, living similar lives, even wearing trousers – the prospects for a take-over bid are far better, for all these intrusions make it much easier for men to act in revenge. Also, today's tendency to idealize youth, teenage affluence, the influence of pop groups and television are all helping to create a livelier masculine image. The pop world, in combination with television, is a powerful weapon in breaking down resistance to new ideas.

If women have had a part, however small, in the restriction of the spread of the peacock's tail, they've also had a firm influence on what he actually does wear. There is a definite dress distinction between married and single men. Today it's the single men who have been the innovators of the Carnaby Street image. In true peacock fashion they dress to attract the opposite sex. Married men on the other hand are greatly influenced by their wives in the colour and choice of their clothes. They must necessarily be more conservative. When a married couple go out it's the woman who dresses up and exhibits herself.

John Taylor, Editor of the *Tailor & Cutter*, says men's clothes are definitely getting lighter and lighter. Eventually they'll reach a point where they're as pale as women's clothes. The only reason he can suggest for them not being even brighter is that no practical cloth is yet made for them. He also adds that the reason why women have been the colour bearers is because for long they were the inferior sex, and repression by men found its outlet in rainbow clothes. If England ever became a matriarchal country like the USA there would be good reason for the peacocks really to spread their tails, and bowl over the pea-hens.

Savile Row tailors find that men want to be reasonably conformist by day, with practically anything being worn at night. One report shows that the opera has been a breeding ground for flamboyance for at least the last five years. It is obviously easier to wear colour when the mood is relaxed.

Bold checks for a jacket in Scottish tweed, £23; dark brown trousers, £7 5s, both by Daks at Simpson. Mustard polo sweater, designed by Hardy Amies for Byford, £3 5s at John Lewis and C A Christey

Rupert Lycett-Green of Blades in Dover Street – the tailors who dress the younger aristocracy – said: "Colour? Well, you ought to go and see the electric blue suits coming off the trawlers at Hull and Grimsby – if that's what you mean by daytime colour!" He has, however, made suits for clients in white corduroy, sells a lot of light grey and says there's a big demand for brighter check fabric, and elegant and interesting evening wear.

The whole of men's current fashion seems to be geared to the off-the-peg. Hardy Amies, the couturier who now designs mass produced clothes for Hepworths, agrees that men are increasingly clothes-conscious and are wearing and asking for far more colour. As the younger ones get older they become more conservative, he says. Once a certain mood and style has been accepted by different age and social groups it is, like the old business suit, there to stay for a long while. The pastel shirt and the printed and coloured suede tie, the narrow trousers – ideas like these have all moved onwards away from the Carnaby Streeters to the 30-year-olds and even older. When a

Continued on page 33

Sporty slim-line plus-twos su
by Daks, £22 5s at Simpso
Mustard polo sweater designe
by Hardy Amies for Byfor
£3 5s at John Lewis ar
C A Christey. Checke
deerstalker, £3 17s 6d
Scott & Co. Knee-length go
socks by Byford at C A Christe

Warmest woollen dressing-gown, £8 at Liberty, worn over navy cashmere polo sweater, 7 guineas at Jaeger Men's Shop (Regent St branch only), end February

Yellow wool coat with lots of stitching and stand-up collar, by Louis Feraud, at Andre Peters, 33 guineas from Robell and Simpsons (March). Striped knit school scarf £1 9s 6d at H P Scott. Earrings 3s 6d from the Ring Box.

Pillar-box red blazer by Rodex, chosen by the British Menswear Guild for their forthcoming exhibition at the Design Centre, 18 guineas exclusive to Lillywhites

Short-short yellow and white printed culotte dress, 9 guineas at Quorum. Party it further with big gilt hoop earrings, £2 9s 6d at Harrods. Yellow chiffon scarf from Harrods, and a gold strap bracelet, 14s 11d at Fenwick

Camel double breasted jacket, 12 guineas at His Clothes, worn with deep purple corduroy trousers, £4 9s 11d at Lord John, and a toning lilac poplin shirt, £4 at Just Men

The year of the Peacocks *continued*

Photographs by Akehurst and Donovan

Military-looking black wool cashmere car coat by Chester Barrie, designed specially for the British Menswear Exhibition and not yet on sale.

All garments in the black and white pictures (except facing page) are chosen by the British Menswear Guild for an Exhibition to be held at the Design Centre from 19 January—19 February, showing how the British look in menswear is now the accepted look in major world markets

fashion or trend is imitated by a group other than the one which originated it, a substitute must be found. A walk down Carnaby Street shows what's selling to the younger set now. One of the John Stephen's shops sold nearly 100 pairs of corduroy trousers in a few days. Over the page you can see a pair in rich mauve – really very acceptable when worn with a jacket of more conventional camel colour. There is a large amount of colour in what's now known as the trend-setting end of the men's wear scale. But as a spokesman for John Collier, a men's wear retailer with branches all over England, said "A multiple tailor cannot afford to set a trend that might be a gamble; unfortunately we have to wait for Carnaby Street to act, and once a style becomes popular we can go ahead and manufacture."

Though it doesn't look as though daytime men's wear will be totally invaded by real colour for years to come, further up the scale and away from the short life of the Carnaby Street clothes there's no longer the same passion for the mid-grey dreary colours in suits. Hepworths says the most popular colour has been one which varied from real mustard to warm brown. Blues are coming back again. A concensus of opinion from leading men's wear specialists – Austin Reed, Hepworths, Burton's, Dunn's, John Collier, Hector Powe, Horne Brothers and Cecil Gee – show that men are extremely interested in their clothes. Though a very light grey is still popular, all report the success of the pretty pink and blue shirts, and the brighter tie. Pale colour has been established, and a definite colour awareness with it.

The word Peacock implies a definite sense of style and a certain flamboyancy, not just colour. Things like no turn-ups, longer, slimmer jackets, narrow trousers, narrow lapels, short coats, are all very important to today's well-dressed man. (Carnaby Street has moved back to big greatcoat lapels, or collars without revers, and some turn-ups on the trousers.) Hats are not in demand – the car and the Underground have made them obsolete. Shape is all-important and the British Menswear Guild, the exponents of the true contemporary British look as it is known abroad, say it's the long, lean jacket with slight flare, the narrow trousers, the beautiful tailoring, that's earning Britain £13 million a year abroad and adding lustre to the peacock's tail. On these pages are samples of the beautifully cut clothes which will go on show at the Design Centre on 16 January. Their lighter colours, bolder checks, are definite reflections of the trend in British men's wear today.

Leisure and casual wear are brighter and more imaginative than ever, and the colour here will be reflected sooner or later in more formal wear, as jeans affected the gradual narrowing down of the leg which is now normal for all age and price groups. Now, too, coloured (holiday) shirts are being worn with day suits. It seems probably that even tighter trousers will filter through into formal wear – Hepworths say they've had remarkable success with ultra-tight trousers to be worn tucked into a long boot. Stretch fabric is being experimented with: Austin Reeds have suits in a Swedish material called Double Stretch, which does not bag.

The men's rag trade tells a story which gathers impetus as it goes. Watch it, girls!

What the experts say

Doug Hayward, who dresses many stage personalities, says: " The younger set, like Terence Stamp, Michael Caine and James Booth, go in for casual but elegant clothes; not much detail. I've made several suits for Terence Stamp in corduroy—cream, blue and green. Established actors like Laurence Harvey have a more sober approach to clothes. He likes fairly formal suits; more detail like turn-back cuffs and slanting pockets "

John Taylor, the Editor of the Tailor & Cutter: " Men's wear is getting lighter and lighter—look at my pale grey flannel suit. Ten years ago bright colour would, like suede shoes, have stamped you as a poof "

Mike Bentley, men's wear director of Hardy Amies, says of him: " Hardy Amies' favourite colour is blue; he always wears a blue suit to work, which makes people think he only possesses one, but in fact he has masses. Pale blue tab collared shirt and blue silk patterned tie, black elastic sided boots. Always a coloured handkerchief. Grey flannels and a blazer, or large loose sweaters for casual wear "

John Stephen has about 30 suits, some made for him, some from Carnaby Street. Says he wears a different one each day in reasonably conservative blues and greys for business, but very bright leisure wear. " You can't say the clothes we sell are outrageous—what about the middle-aged men we get in our shops? We have a lot of the more subdued sort of clothes, too "

Rupert Lycett-Green of Blades, the tailors in Dover Street: " Five years ago you couldn't have worn a white suit—I do today. No, I don't wear anything unconventional to greet my customers in. Don't want to frighten them off "

Brian Epstein: " I like British clothes, British trends and British materials. I like basically quiet clothes, and occasionally like to go mad—but I'm never really successful when I do "

Aquascutum, 100 Regent St, W 1 (REG 6090); 78 Park St, Bristol; St. Ann's Sq, Manchester
Army & Navy Stores, Victoria St, SW 1 (VIC 1234)
C A Christey, 5-9 Quadrant Arcade, Regent St, W 1 . (REG 2335)
Charles Jourdan, 10a Old Bond St, W 1 (HYD 0871)
Chic of Hampstead, 74 Heath St, NW 3 (HAM 1544)
Fenwick, New Bond St, W 1 (MAY 9161)
H P Scott, 56/57 Burlington Arcade, W 1 (HYD 0578)
Harrods, Knightsbridge, SW 1 (SLO 1234)
His Clothes, 52 Carnaby St, W 1 (REG 5164)
Jaeger, Regent St, W 1 (REG 4050)
John Lewis, Oxford Street, W 1 (MAY 7711)
Just Men, 9 Tryon St, SW 3 (KNI 1221)
Liberty, Regent St, W 1 (REG 1234)
Lillywhites, Piccadilly, W 1 (WHI 3181)
Lord John, 43 Carnaby St, W 1 (GER 6655)
Milord, 7 Denman St, W 1 (GER 6122)
Peter Robinson, Oxford Circus, W 1 (MUS 7700), and The Strand, WC 1 (TRA 7890)
Quorum, 52 Radnor Walk, SW 3 (FLA 9497)
Robell, 48 Baker St, W 1 (WEL 8078)
Scott & Co., 1 Old Bond St, W 1 (HYD 1408)
Simpson (Piccadilly) Ltd, W1 (REG 2002)
The Ring Box, Chancery Lane Underground Station, WC 1 (CHA 8068)

high summer FOR THE english rose...

The British film industry has never been noted for producing the mature, sexual woman; its female stars, from Winifred Shotter to Susannah York, have run rather to the English rose variety of petal-like lasses, all dewy eyes and iron-clad morals. For the film version of John Braine's novel *Life at the Top* (showing at the Odeon, Leicester Square), two women, past the first flush of youth, were required – one for the wife, one for the mistress.

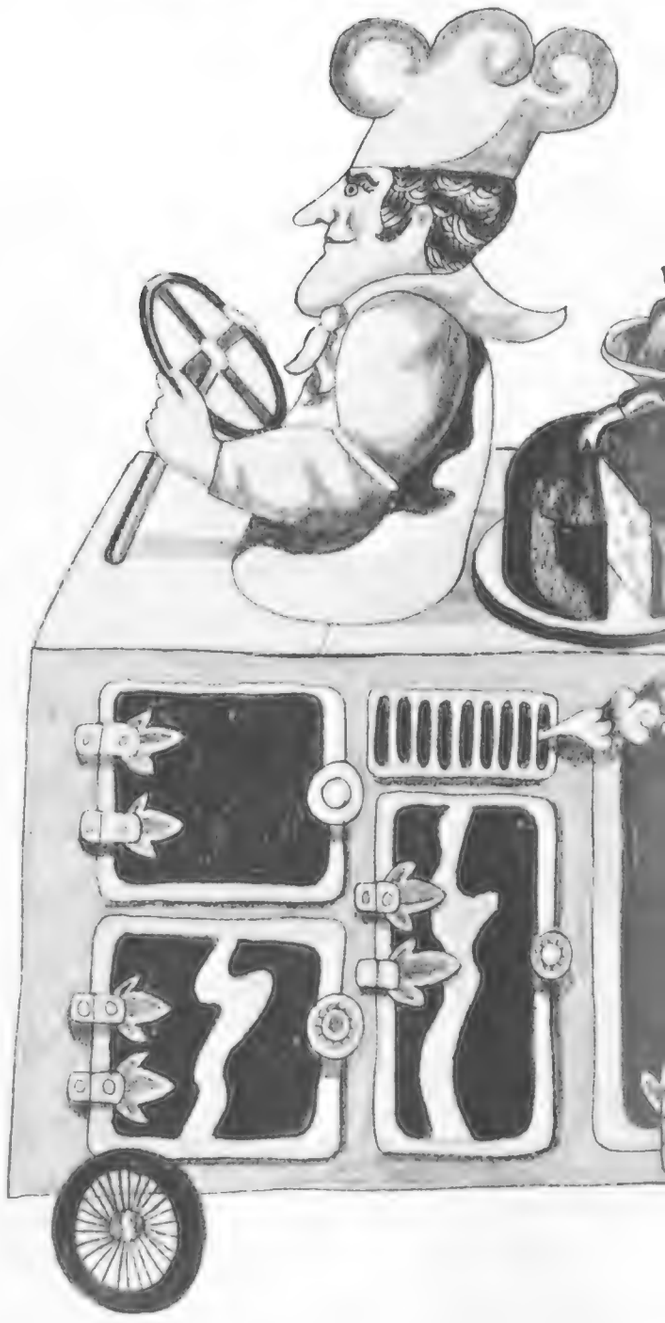
Significantly, when the first Braine saga, *Room at the Top*, was filmed the mature, sexual woman had to be imported from France, and in Simone Signoret ripeness was all. The current film proves, however, that such women do exist in Britain – and Jean Simmons who now admits to 36 and Honor Blackman, who is said to be approaching 40, were chosen.

Both began their acting careers as inoffensive creatures; Jean Simmons secured the role of Ophelia in Olivier's *Hamlet* when she was 18, and Honor Blackman was a product of the Rank Charm School. The Simmons career has been the more consistent, with a series of pleasant films (including *The Blue Lagoon*) before she became an American citizen. Finally, with her second marriage, she seemed to retire from the screen altogether; *Life at the Top* is her first film in England for five years. Honor Blackman's recent rise needs no re-telling: as Cathy Gale in *The Avengers* she became Queen of the leather cult and is now being exercised in more serious roles. In *Life at the Top* we pick up the career of Joe Lampton ten years after we left him in *Room at the Top;* once more he tangles with two women, unwarned by his earlier experiences. Laurence Harvey again appears as Joe – and this time the competitors are about even

Simmons – 1947

Blackman – 1949

HOW TO DINE AT
DOING THE



Those who have had a surfeit of entertaining over the holiday might like the luxury of entertaining at home without actually doing the cooking. More and more catering firms are cropping up on the London scene who organize a home meal delivery service, sending round ready-cooked meals to your home at short notice. And restaurants, too, seem to be jumping on the band-wagon, by organizing off-sales service departments where they sell dishes which can be taken home to eat

NICK'S MOVABLE FEASTS: 306B Fulham Rd, S W 10 (FLA 1022). Offshoot of Nick's Diner. The Diner itself used to do an off-sales service for food to take away, but in December '65 the Movable Feasts department was set up in a different building with its own kitchens to cope with increasing demand. They will deliver food anywhere in the London postal region (delivery charge 10s). It arrives laid out on their own specially designed pottery, or, with food that needs to be warmed, in enamel cast-iron dishes with full instructions on how to heat and serve it. There are more than 100 dishes from which to choose, and two three-course menus, one at 25s and another ("very luxurious") at 35s a head. Food is of the same high standard as that served in the restaurant. They like to have about 48 hours notice, but can cope if you give as little as two hours (but you might have to choose from a more restricted list of dishes.) Catering is also undertaken for big buffet parties, providing staff if needed, also glass, cutlery, china and drinks at retail price on a sale-or-return basis. Will deliver until 6.30 p m

HOME MEAL DELIVERY SERVICE, 50 Pembroke Rd, W 8 (EMP 5121). These, the original dial CHIcken people, now offer an extensive menu from which to choose, and they deliver the food to your home in specially heated containers so that it arrives ready for serving. Delivery free, anywhere in the London postal district – luncheon deliveries from 12-3; dinners from 6.15-11 p m. They like to have about one hour's notice before delivery is required.

Minimum order is 27s 6d. There are three chefs in their Kensington kitchens (principal chef Robert Keightley was formerly head chef at the Mayfair Club, Berkeley Square). For £1 a head they claim they can send round an excellent three-course dinner. Examples from menu: Irish stew, 8s 6d portion; chicken Princess (breast of chicken, rice, asparagus tips and white wine sauce), 14s 6d; roast duck, spaghetti etc

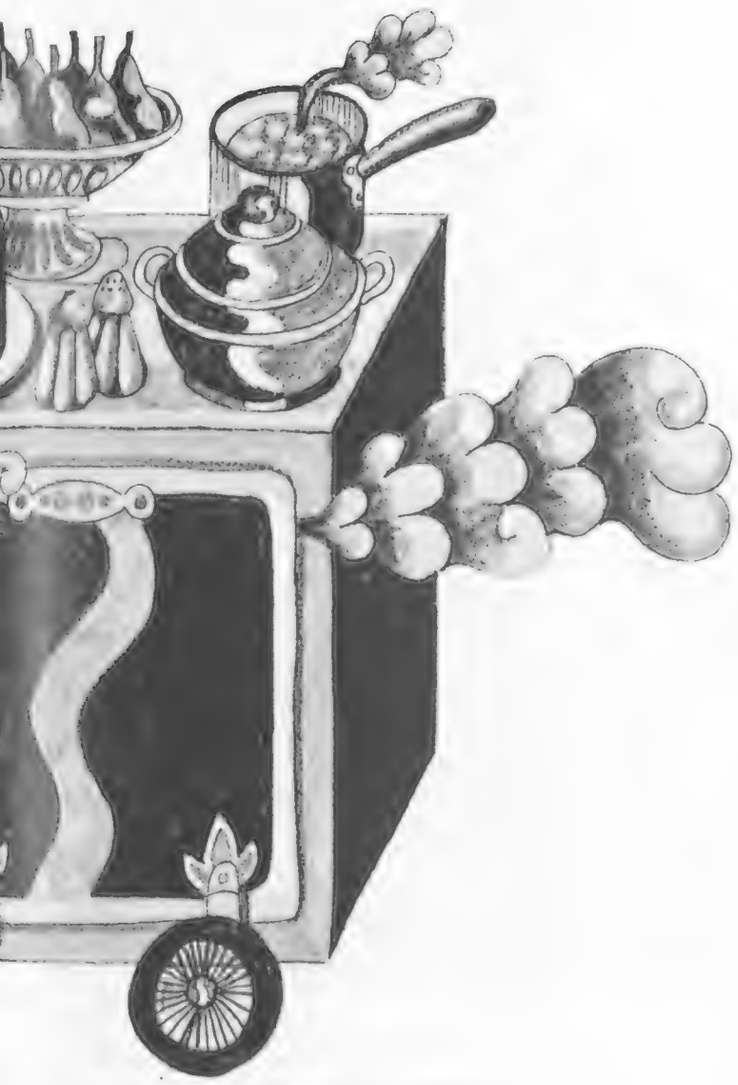
COOK & BUTLER, 75/77 Church Rd, Teddington, Middlesex (TED 3932/2080). Will send round ready-prepared dishes to your home, with special instructions about heating and serving, and/or a butler or parlourmaid if you want to entertain in style. Run by Cornish-born Alex Williams and his Swedish wife, who supervises cooking and adapts and creates the recipes herself – she has compiled a menu of about 180 dishes. They deliver within a 10-mile radius of Teddington (orders of over £7 10s delivered free, under that amount charge 10s 6d for delivery and collection of dishes.) Like to have a couple of days notice, but can sometimes cope in emergencies.

Food for a three-course dinner party of eight (without service) will cost from about 18s a head upwards, depending on which dishes you choose. Specialities include "Lobster Mac" – named after Mr Macmillan, who was one of the first people to sample it. Costs go up on Sundays and Bank Holidays

DIAL-A-MEAL, 173 Knightsbridge, S W 7 (KNI 9111). They confine deliveries of ready-cooked dishes to within about a two-mile radius of Knightsbridge, the idea being to get the food to its destination within an hour of ordering (they can manage sometimes in 30 minutes if you sound really desperate.) Food is delivered hot, in foil dishes. There are eight regular main dishes to choose from, plus two or three daily specials, starters, sweets and vegetables. Three course special costs 12s. They also do catering for parties (anywhere in the London district). Cooking is done by co-directors Anthony Davis (who used to have a chip shop in Singapore) and Reg Hamilton (who learned to cook at his mother's elbow). Deliveries made between 6.30-11.30 p m, 364 days of the year (no deliveries on Christmas Day)

PRET-A-MANGER, 33 Devonshire Place Mews, W 1 (WEL 2435). Run by Cordon-Bleu trained cooks Miss Susan Mitchell and Mrs Barbara Ogilvy Watson. Food is cooked in their own kitchens and delivered at your home cold, with clear instructions on how to heat and serve. This is a small, personal business, which functions mainly on recommendations. They will deliver within about a three-mile radius (delivery charge 4s) and offer a choice of eight first courses, 14 main dishes and about 14 desserts (no vegetables, only rice). Cheapest main dish is *Risotto aux Fruits de Mer* (7s a head). Their speciality is cold Coronation chicken (shredded chicken, served in a curry mayonnaise sauce), 10s a head and the speciality first course is their cold haddock *mousse* (4s a head). They prefer to cater for a minimum of six to eight people, and to have at least 24 hours notice. Orders are taken from 9-4.30, and they prefer it if you can telephone as early as possible so they can cope with shopping

HOME WITHOUT COOKING...



Drawing by Alan Aldridge

JULIA FISHER, 4 Lambole Rd, N W 3 (SWI 3664). This Cordon Bleu trained cook runs a one-woman catering firm and will either cook a meal for you and bring it round, or cook it for you in your own kitchen. She will do all the shopping if required, supervise last minute preparations, and can bring round someone to help serve and clear up. Minimum price for a dinner party is 3 guineas (excluding cost of food). She likes to have good warning, as she gets a lot of bookings, but will cope with an emergency dinner party if she is free

Restaurants that do an off-sales service include:

THE CONTENTED SOLE, 19 Exhibition Rd, S W 7 (KNI 8359). Superior off-sales department of fried fish and chips. Cheapest fish is cod fillet at 3s 6d a portion, most expensive is Dover Sole – 10s 6d, with Scampi 9s and turbot 8s 6d. Chips are 1s a portion. Open 12-3 p m, 6-11.30 p m

ANDALUCIA, Heath St, Hampstead, N W 3 (HAM 4111). You can take home anything that is on their ordinary menu. Specially recommended is their famous *paella* (cost 12s 6d a portion). Food is packed in cast-iron containers for which they charge a deposit of £1. They will deliver the food if you live locally. Some of their dishes take from 20-30 minutes to prepare, so call them beforehand if you want it to be ready for you straight away

CASA PEPE, Dean St, W 1 (GER 1703). They will prepare a *paella* for taking away, at 15s 6d a portion (£3 deposit on container). It takes about 30 minutes to prepare. Orders can be given by telephone

SHANGRI-LA, 233 Brompton Rd, (KNI 3658). One of many Chinese restaurants that now provide food for taking home. Prices are the same as on their regular menu – no charge for the disposable foil containers. At the moment you have to call at the restaurant to collect the food, but they are planning to do a delivery service some time in the future. They say you can get a really good Chinese meal for about 12s 6d a head. Open from 12-3, 6-11 p m

MAISON PRUNIER, 72 St James's Street, S W 1 (HYD 1373-4) do a service *on prendra* (which means that you can take it away!). Extensive list of dishes at prices the same as their restaurant menu. They like orders to be rung through in advance, so they can be ready for collection. The food is packed in special foil containers, with instructions on heating and dressing. No delivery service. Closed Sundays, otherwise you can collect up to 11.30 p m

EMERGENCY COOKS, 21 Kingly St, W 1 (GER 7628, Ext 127) is a new service started last June, run by Joachim and Aurora Fink – he's German, she's Spanish and both are highly qualified chefs. They have a team of about 12 free-lance cooks who will go to people's houses to prepare a breakfast, lunch or dinner party. All the cooking is done in the client's home, and because they are highly trained it's advisable to leave just the finer points to them and do chores like potato peeling etc. yourself. They like to have about 24 hours notice and will discuss the menu with a client over the telephone, so that shopping etc can be well organized. Basic charges work out approximately at:–breakfast for 4-5, £1 10s; 3-course lunch for 4-6, £2 15s; 3-course dinner for 4-6, £3 10s – but of course, charges would go up if more people were to be catered for, or if the menu were particularly elaborate. They can supply a parlourmaid by arrangement and will go anywhere in the London area. Each of the chefs have their own particular specialities, but are, of course, conversant with all styles of cooking. You can telephone them between 10 a m and 6 p m, and at other times leave a message with their answering service

CUISINE MONDIALE, Somers Mews, Radnor Place, W 2 (PAD 6551) is run by Miss Rina Hands who is an expert cook and will prepare food for any sort of dinner you like – from Chinese to good old English. She likes to do the cooking in her own home, and bring the food round in time to do just the last minute touches. She also insists on doing the shopping, as she knows exactly what she wants. Miss Hands started her catering organization about five years ago, when she was out of work and decided that the only sort of work she would never get bored with was cooking. She has two people she calls on to help with cooking, and a couple of waitresses and "young men" who will do waiting, washing-up etc, if requested. Specialities include a Turkish dish – Circassian chicken, which is chicken breast done in sour cream and walnut sauce; fillet Mignon de Veau – fillet veal done in a special way with mushroom, cream and sherry sauce, and has a huge demand for her Chaudfroid – cold dishes of salmon, chicken, game etc.

She says that a dinner party couldn't cost less than £1 a head (including food and cooking) and is unlikely to cost more than £2. It usually works out at about 25s a head. She works from home and is often difficult to contact, and likes as much warning as possible as she is quite busy. Will go anywhere in the London area

INDIAN FOOD can be bought at most Indian restaurants to take away

Sheila Fitz-Jones

THE WEEK'S BIG FILM

Most of the cast of the Fox production *The Flight of the Phoenix* will be coming to London for the film's gala world premiere at the Carlton, Haymarket, on Thursday 20 January: from America James Stewart, Ernest Borgnine, Dan Duryea and producer-director Robert Aldrich; from Germany Hardy Kruger; from France Christian Marquand. The British contingent headed by Peter Finch, Ronald Fraser and Ian Bannen will attend and Richard Attenborough, now filming *The Sand Pebbles* in the Far East, is expected to fly in.

The film, adapted by Lukas Heller from the Elleston Trevor novel of the same name, is about the survivors of a desert plane crash and their efforts to construct a new plane from the wreckage of the old (*left*). Hardy Kruger plays the aeronautical designer; James Stewart and Richard Attenborough (*above*) the old school airman and his alcoholic co-pilot

THE WEEK AHEAD

FRI 14

First of 44 London competitors for the Monte Carlo rally leave the Excelsior Hotel, London Airport, at 10.38 a m precisely, following each other at one-minute intervals. Their journey will take five or six days

National Film Theatre: special screening of *I Claudius – The Epic That Never Was*. A BBC 70-minute film of interviews and scenic shots of the epic *I Claudius* that was never finished. Adapted from Robert Graves' novel, it was directed by Josef von Sternberg and was to have been a major epic with Charles Laughton as Claudius and Flora Robson and Merle Oberon

Racing Pigeon Show at Seymour Hall, Seymour Place W 1 (PAD 8018). Britain's best racing pigeons foresake the sky for show pens. 10.0 a m

Habitat, 77 Fulham Road, SW 3 (KEN 1060) begin sale of furniture and kitchen equipment. It continues until 22 January

Madam Butterfly. Revival of Puccini's opera with Ava June, and William McAlpine, and Mario Bernardi conducting. Sadler's Wells 7.30 p m

SAT 15

Rugby Football: Scotland v. France at Edinburgh; England v. Wales at Twickenham

Association Football: First division Fulham v. Manchester United. 3.0 p m. Craven Cottage. District line to Putney Bridge

Ivanov ends at the Phoenix Theatre. Last performance 8.0 p m

Hades, coffee bar in Exhibition Road, has been re-named and re-decorated to become a French restaurant of the Art Nouveau period. It is now called Chompers

Auction of cigarette cards and other cartophilic items at the Lancaster Room, Caxton Hall, SW 1 at 2.30 p m

Last night of *Nutcracker* at the Royal Festival Hall

Badminton: Middlesex v. Hants at the Orion Hall, N 16. 3.0 p m

TV Revival of *Not Only But Also* with Peter Cook and Dudley Moore on BBC 2

SUN 16

All London Fares go up – bus, rail and tube

American Gospel Festival at Fairfield Hall, Croydon, at 6.15 p m and 8.0 p m, featuring Bishop Samuel Kelsy, Rev John I Little, The Harmonizing 4 of Richmond, Virginia, the Dorothy Norwood singers of Chicago and the Gospelaires of Dayton, Ohio. Tickets from 6s to 21s obtainable from box office (MUN 2228)

Performance by the New Philharmonia Orchestra of Benjamin Britten's *War Requiem* at the Royal Albert Hall, with Britten and Pitz conducting

MON 17

Don't Invite Crime – an exhibition of security products, items from the Black Museum and examples of ways in which crime is invited. Various murder weapons of the Siege of Sydney Street case are on show, with a daily film on crime prevention at 12 noon. Admission free. Monday to Friday 10.0 a m to 5.0 p m, Royal Exchange, Bank, EC 3 (MON 4601)

Play of the Week. Third in the series by D H Lawrence. Eight short stories have been chosen, in chronological order, showing the emancipation of Edwardian women, through the 1914 war, and on to the 'flappers' of the 1920's. *New Eve and Old Adam* is adapted by James Saunders and directed by Gerard Dynevor. ITV 9.40 p m

Carnival of cabaret entertainers continues at the Savoy Restaurant. It includes The Fourmost pop group, three modern jazz dancers, singer Jamie Philips and the Savoy Dancers, with Ian Stewart (resident band) and Francisco Gabez and his Latin-American band.

Chingford Evening Institute (SIL 1853) holds a short course on motor maintenance for novice-drivers. It covers every aspect of a car's workings – with a final lesson on locating breakdown causes

Mexicana, Lower Sloane Street, start sale. Until 22 January.

Edward Du Cann, chairman of the Conservative Party, is talking at 8.0 p m in St Martin's School, Hanging Hill Lane, nr. Brentwood

Royal Ballet season opens at Stratford-on-Avon

TUES 18

International Hotel & Catering Exhibition begins at Olympia National & Empire Halls. Open from 10.0 a m to 6.0 p m. On 20, 25 and 26 January open until 7.0 p m

Among features is a demonstration of pub meals, a full scale replica of the galley to be installed in Britain's nuclear submarines, and the International Drinks Centre sponsored by 15 wine merchants. Olympia, Kensington, W 14 (EMP 3344). Until 27 January. Admission 5s.

Fontella Bass from St Louis is at the Marquee. See TUES 18

Fontella Bass, 24-year-old singer from St. Louis, Missouri, is appearing at the Marquee Jazz Club, 90 Wardour Street, W 1 (GER 2375)

London fashion collections begin

Giselle at Covent Garden, with Fonteyn and Nureyev, 7.30 p m

Bringing Portobello Road to Kensington Church Street – John Jesse is selling his goodies of the twenties, thirties and forties – jewellery, antiques, chairs, accessories and general bric-a-brac. Now open to the public at 164 Kensington Church Street, W 8. Price range from £2–£100

First lecture in the series *Architects' Approach to Architecture* will be given at the Royal Institute of British Architects at 66 Portland Place W 1 (LAN 5533) at 6.0 p m

Benjamin Britten conducts his War Requiem at the Albert Hall. See SUN 16

WED 19

The Government Inspector opens at the Aldwych Theatre at 7.0 p m, subsequently at 7.30 p m. A Gogol comedy about provincial Russia and a fast talker who fools a pompous mayor. A Peter Hall production starring Paul Schofield, Paul Rogers, Eric Porter and David Warner

Racing Car Show at Olympia 10.0 a m to 9.0 p m in the West Hall. Until 29 January. Admission 5s adults, 3s 6d children, including free catalogue and guide. There will be a miniature hill climb, Jim Clark's winning 'Indy' Lotus (first British winner of the Indianapolis 500) and the championship-winning car of the 1965 Grand Prix. 76 stands

Menswear exhibition at Design Centre, 28 Haymarket, SW 1, called *Made for Men.* Until 18 February.

Enoch Powell is speaking at Fulham political supper, King's Arms, New King's Road, SW 6 at 7.45 p m

Michael Tippett will conduct the first performance of his *Vision of St Augustine* with the BBC Symphony Orchestra at the Royal Festival Hall (WAT 3191) 8 p m. Hans Schmidt-Isserstedt will conduct Beethoven's Symphony No. 3 in E Flat (Eroica)

Wrestling at the Royal Albert Hall (KEN 8212) at 7.45 p m. International Heavyweight contest Joe Cornelius (S. area heavyweight champion) v. "Quasimodo" – wrestling's strangest personality. Ringside seats 21s, seats at 3s to 12s 6d

Profile of singer Donovan on ITV, 9.40 p m

Old Masters' sale at Sotheby's, Bond Street W 1 (HYD 7242) at 11.0 a m. Included are two scenes by Faustino Bocchi and a portrait of Don Carlos de Columna by Anthony Van Dyke

Premiere of John Mills' production *Sky West & Crooked* with Hayley Mills and Ian McShane at the Leicester Square Theatre (WHI 5252)

THUR 20

Gala world premiere of *The Flight of the Phoenix* at the Carlton Theatre, Haymarket (WHI 3711). Doors open 7.30 p m. *See opposite page*

A Lily in Little India by Donald Howarth opens at St Martin's Theatre, West Street, WC 2 (TEM 1443) with Jill Bennett, Ian McKellen, and Jessie Evans. It is a study of loneliness and was first seen last year at the Hampstead Theatre Club

Last performance of Benjamin Britten's *A Midsummer Night's Dream* at the Royal Opera House

Exhibition of sculpture, cork reliefs and paintings by Enrico Cervelli until 12 February at the Grosvenor Gallery, 28/30 Davies Street, W 1 (MAY 0891)

Novel out today – *The Cook* by Harry Kressing. It is a fable about Conrad the Cook who arrives at the town of Cobb on a bicycle with a weird collection of recipes and a gift of persuasion. Jonathan Cape, 21s

All-world stamp sale at Harmer Rooke, 2 Arundel Street, WC 2 (TEM 7941) at 11.0 a m and 2.0 p m. Continuing tomorrow

The Accidental Century by Michael Harrington is published today by Weidenfeld & Nicolson at 36s. *See page 51.*

Malcolm Sargent is conducting *Belshazzar's Feast* (Walton) at the Royal Festival Hall at 8.0 p m. Tickets 7s 6d to 21s (WAT 3191)

One performance by pianist Julius Katchen at the Fairfield Hall, Croydon at 7.45 p m. Brahms recital

FRI 21

Sale of narrative and landscape pictures of the 19th and 20th centuries to be auctioned at Christies, 8 King Street, W 1 (TRA 9060) at 11.0 a m. Included is *The Poultry Market* by Petrus Van Schendel, expected to fetch between £400 and £500. Also a still life by Edward Ladell.

Fonteyn and Nureyev dance *Swan Lake* at Stratford-on-Avon

Theatre

1965 was an unusually poor year for musicals: the now defunct *Passion Flower Hotel* was the only new one, and several others – including the apparently successful *Camelot* and *Maggie May* – closed. Then, last month, it seemed as though revitalization was imminent; three musicals opened in as many weeks.

But the stiff reception accorded *Hello Dolly!* the patronizing sneers that greeted *Charlie Girl*, and the whole ludicrous business of *Twang!!* indicate, rather, a serious setback. It would be difficult to find three shows more dissimilar in approach: *Charlie Girl* – made as if to a recipe, ingredients carefully placed to ensure a wide appeal; *Twang!!* – the free-wheeling, throw-it-in-the-air-and-see-if-it-swims idea conceived by a collection of established talents; *Hello Dolly!* – the almost machine-made American product, refined to the last ankle, streamlined to the final feather. There is no doubt which is the most successful in terms of both box office and theatre: *Hello Dolly!* is magic – but as with magic one succumbs to the illusion, knowing it exists.

Charlie Girl is not quite as awful as various commentators made out. True, at times it confirms Theatre of Embarrassment as a thriving form, and I never expected to see another painted backdrop (with perspectives and lighted windows) other than in pantomimes north of the Trent. But it remains true to its intentions, and if the idea was to generate a cosy, non-thinking warmth, it probably succeeds for the majority.

Twang!! is a more serious disaster; no-one has emerged from either the troubles or the show itself unharmed. It would have been better to rub it out and start again. No doubt there are any amount of observers who are gleeful that Bart, Littlewood and Orkin came a cropper, but it is gratuitous that Shevelove, Messel, Paddy Stone, James Booth and Barbara Windsor should too.

At any given moment in Bart's show the curtain could have come down easily. It is pointless. *Hello Dolly!* gets by on a weak story-line (Thornton Wilder's play has been mercilessly gutted) – but the sheer professionalism of the production is an end in itself. *Twang!!* has no forward impulse; if it had, the day might have been saved.

Charlie Girl is also an original – here meaning that the story has not been taken from someone else's novel or play. Hugh and Margaret Williams are expert playwrights, at ease in the stately home belt, but here fall back on a weak regurgitation of *Cinderella* and have been further debilitated by a need to tailor material for the performers.

The warning enshrined in all this is that it takes more than music to make a successful musical, it takes a good dramatic story as well, which is possibly why 99 per cent of musicals are adapted from existing works. Modern audiences are too sophisticated to accept songs that have no relation to the action. It seems likely that *Dolly* will remain at Drury Lane until she feels ready to leave; *Charlie Girl* should enjoy a short, pleasant run, thriving cleverly on post-Christmas outings. *Twang!!* should not run – not only because it isn't good enough, but because everyone connected with it can do better.

J Roger Baker

Ian McKellen as Alvin in Donald Howarth's A Lily in Little India *(St Martin's 20 Jan)*

A detailed guide to performances in the West End and on the perimeter of London, and to the principal out-of-town repertory theatres. Theatre notes by J Roger Baker

WEST END

OPENINGS

Th 20 Jan. **A Lily in Little India,** St Martins, West St, off Cambridge Circus, WC 2 (TEM 1443). Author: Donald Howarth. Dir: Donald Howarth. Cast: Jill Bennett, Jessie Evans, Ian McKellen, Ken Jones, Leslie Handford. Sensitive study in loneliness and lack of communication

CURRENT

Alibi for a Judge, Savoy, Strand, WC 2 (TEM 8888). Authors: Felicity Douglas. Henry Cecil. Stars: Andrew Cruickshank, Colin Gordon, Amanda Grinling. Dir: Hugh Goldie. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 5 Aug 1965

Any Wednesday, Wyndham's Theatre, Charing X Rd (TEM 3028). Author: Muriel Resnik. Dir: Frank Dunlop. Cast: Dennis Price, Moira Lister, John Fraser, Amanda Barrie. Gay doings around an executive sweet. 8.30 (ends 10.45). W & Sat: 6.0 (ends 8.15), 8.45 (ends 11.0). Opened 4 Aug 1965

At the Drop of Another Hat, Globe, Shaftesbury Av, W 1 (GER 1592). Authors, directors & stars: Michael Flanders, Donald Swann. The gasman cometh . . . and all those other songs. 8.0 (ends 10.0). Sat: 5.0 (ends 7.0). Opened 27 Sep 1965. Ends 19 Feb

Babes in the Wood, London Palladium, Argyll St, W 1 (GER 7373). Music & lyrics: The Shadows. Dir: Albert J Knight. Cast: Frank Ifield, Sid James, Roy Kinnear, Kenneth Connor, Arthur Askey. Ifield makes a yodelling Robin Hood in spectacular Sherwood. 2.45 (ends 5.45), 7.30 (ends 10.30). Opened 21 Dec 1965. Ends 16 Apr

Barefoot in the Park, Piccadilly, opp Regent Palace Hotel, W 1 (GER 4506). Author: Neil Simon. Cast: Daniel Massey, Marlo Thomas, Mildred Natwick, Kurt Kasznav. Dir: Richard Benjamin. Young-married troubles, Broadway style comedy. M-F: 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). W: 2.30 (ends 4.45). Opened 24 Nov 1965

Beyond the Fringe, 1965, May Fair, May Fair Hotel, Stratton St, W 1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Stars: John Dryden, Bill Hepper, Barry Stanton, Peter Baldwin. Dir: David Phethean. The material has almost an historical interest now. 8.40 (ends 10.50). Th, Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

Black & White Minstrel Show, Victoria Palace, Victoria St, SW 1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Francis, John Boulter, Tony Mercer. Songs and dances only cease for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 25 May 1962

Boeing-Boeing, Duchess, Catherine St, WC 2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Stars: Nicholas Parsons, Simon Merrick, Mercy Haystead, Joanna Henderson, Anna Gilcrist. Dir: Jack Minster. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10). Sat: 5.15 (ends 7.15). Opened 20 Feb 1962

Charlie Girl, Adelphi, Strand, WC 2 (TEM 7611). Book by Hugh & Margaret Williams. Music & lyrics by David Heneker & John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle, Joe Brown, Hy Hazell. The stately homes racket receives gentle satire with romantic interest, songs and dancing. 7.30 (ends 10.15). Th: 3.0 (ends 5.45). Sat: 5.30 (ends 8.15); 8.30 (ends 11.15). Opened 15 Dec 1965

Chase Me Comrade, Whitehall, Trafalgar Sq, SW 1 (WHI 6692). Author: Ray Cooney. Stars: Brian

Rix, Basil Lord, Leo Franklyn. Dir: Wallace Douglas. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30); 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964

The Curse of the Daleks, Wyndham's, Charing X Rd, WC 2 (TEM 3028). Authors: Terry Nation & David Whitaker. Cast: Nicholas Hawtrey, Edward Gardener, David Ashford, John Moore. This-is-straight-from-the-television-series-only-more-so. 2.0 (ends 3.55). Matinees only. Opened 21 Dec 1965. Ends 15 Jan

Doctor At Sea, Prince of Wales, Coventry St, W 1 (WHI 8681). Author: Ted Willis (from the novel by Richard Gordon). Dir: Joan Riley. Cast: John Slater, Jerry Desmonde, Ray Cooney. A quick giggle for the dark days. 8.0 (ends 10.10). Sat: 6.15 (ends 8.25), 8.45 (ends 10.55). W, Th, F & Sat: 2.30 (ends 4.40). Opened 3 Jan 1966. Ends 22 Jan

Give a Dog a Bone, Westminster, Palace St, SW 1 (VIC 0283). Author: Peter Howard. Dirs: Henry Cass & Bridget Espinosa. Cast: Colin Farrell, Valerie Hermanni, Richard Warner, Bryan Coleman, Christopher Sandford, Len Malley, Rita McKerow. Straightforward drama with an MRA theme. T-Sat: 7.30 (ends 9.45). W, Th, Sat: 2.45 (ends 5.0). Opened 9 Dec 1965. Ends 12 Feb

Hello Dolly! Theatre Royal, Drury Lane, WC 2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play *The Matchmaker*. Music: Jerry Herman. Dir & choreographer: Gower Champion. A grand illusion with Mary Martin as chief spellbinder, but nevertheless the most efficient musical seen in a dozen years. Cast: Mary Martin, Loring Smith, Marilynn Lovell, Carleton Carpenter. 7.30 (ends 9.55). W & Sat: 2.30 (ends 4.55)

An Ideal Husband, Strand, Aldwych, WC 2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Denison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Neilson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0); Th 3.0 (ends 5.30). Opened 16 Dec 1965

Ivanov, Phoenix, Charing X Rd, WC 2 (TEM 8611). Author: Anton Chekhov. Cast: John Gielgud, Claire Bloom, Roland Culver, Yvonne Mitchell. Dir: John Gielgud. Early Chekhov melodramatic mixture of comedy & tragedy in provincial Russia. 8.0 (ends 10.45). Sat: 2.30 (ends 5.10). Opened 30 Sep 1965. Ends 15 Jan

The Killing of Sister George, Duke of York's, St Martin's Lane, WC 2 (TEM 5122). Author: Frank Marcus. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Dir: Val May. Lesbian radio actress loses her part and her lover; another kinky comedy. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

Man & Superman, Vaudeville, Strand, WC 2 (TEM 4871). Author: G B Shaw. Dir: Philip Wiseman. Cast: Alan Badel, Sian Phillips, Zena Walker, John Robinson, Marie Lohr, Patrick McAlinney, Martin Jarvis, Marda Vanne, Edward Bishop, Judy Wilson, Clive Swift. Exhilarating account of this crucial play about the sex war. 7.45 (ends 10.30). Sat: 3.0 (ends 5.45). Opened 23 Nov 1965. Ends 19 Feb

A Month in the Country, Cambridge, Earlham St, WC 2 (TEM 6056). Author: Turgenev. Dir: Michael Redgrave. Cast: Ingrid Bergman, Michael Redgrave, Emlyn Williams, Fay Compton. Selfish passions in a Russian summer. 8.0 (ends 10.40). Th & Sat: 2.45 (ends 5.25). Opened 22 Sep 1965. Ends 5 Mar

The Mousetrap, Ambassadors, West St, off Cambridge Circus, WC 2 (TEM 1171). Author: Agatha Christie. Dir: D Ramsden. Cast: John Cobner, Diana Scougall, Charles Hill, Timothy Parkes, Clive Scott, Mysie Monte, Kate Matheson, David Raven. Several killings in a snow-bound hotel. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

Oliver! New Theatre, St Martin's La, WC 2 (TEM 3878). Composer: Lionel Bart from Dickens. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dir: Peter Coe. Dickens' London brought to musical life. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960

On the Wagon, Mermaid, Puddle Dock, Blackfriars, EC 4 (CIT 7656). Author: Bernard Miles. Dir: Julius Gellner. Cast: Bernard Miles. One-man show with the energy of the egg. 9.0 (ends 11.0). Opened 6 Jan 1966

Peter Pan, Scala, Charlotte St, W 1 (MUS 5731). Author: J M Barrie. Dir: Tony Robertson. Drama's oldest teenager swings again. Cast: Sylvia Syms, Ronald Lewis, Vanessa Lee. 2.0 (ends 4.45); 6.30 (ends 9.15). Ends 22 Jan

Present Laughter, Queen's Theatre, Shaftesbury Av, W 1 (REG 1166). Author: Noël Coward. Cast: Nigel Patrick, Phyllis Calvert, Maxine Audley, Richard Briers, Avice Landon. Dir: Nigel Patrick. An actor, his wife, his mistress, his secretary . . . high-style high comedy. 8.0 (ends 10.45). Th: 2.30 (ends 5.0). Sat: 5.30 (ends 8.0); 8.30 (ends 11.15). Opened 21 Apr 1965

Robert & Elizabeth, Lyric, Shaftesbury Av, W 1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Stars: John Clements, June Bronhill, Kevin Colson. Dir: Wendy Toye. The Barretts of Wimpole Street get the song and dance treatment. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

Say Who You Are, Her Majesty's, Haymarket, SW 1 (WHI 6606). Authors: Keith Waterhouse & Willis Hall. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Dir: Shirley Butler. Two men, two girls, two telephones, a pub, a lift, and a staircase add up to sophisticated farce. M-Th: 8.15 (ends 10.35). F & Sat: 6.0 (ends 8.20); 8.45 (ends 11.5). Opened 14 Oct 1965

A Severed Head, Criterion, Piccadilly Circus, W 1 (WHI 3216). Authors: Iris Murdoch & J B Priestley. Stars: Bernard Horsfall, Vivienne Drummond. Dir: Val May. Sex rears its pretty head among the well-heeled set. 8.15 (ends 10.25). Th: 3.0 (ends 5.10). Sat: 6.0 (ends 8.10); 8.45 (ends 10.50). Opened 27 June 1963

Son of Oblomov, Comedy, Panton St, SW 1 (WHI 2578). Author: Goncharov (ad. Riccardo Aragno). Stars: Spike Milligan, Bill Owen, Valentine Dyall. Dir: Frank Dunlop. Much ado about Milligan—and there's a play buried somewhere too. 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 6 Oct 1964

The Sound of Music, Palace, Cambridge Circus, W 1 (GER 6834). Composers: Rodgers & Hammerstein. Book: Lindsay & Crouse. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Dir: Jerome Whyte. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15). Opened 18 May 1961

Spring & Port Wine, Apollo, Shaftesbury Av (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning, John Alderton, Jan Carey, Gretchen Franklin, Melvyn Hayes. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 10 Nov 1965

Toad of Toad Hall, Comedy Theatre, Panton St, W 1 (WHI 2579). Author: A A Milne from Kenneth Grahame's *The Wind in the Willows*. Dir: David Conville. Cast: Martin Friend, Richard Goolden, John Justin, Terry Wale. Th & F: 2.0 (ends 4.0); 4.45 (ends 6.45). Sat: Midday (ends 2.0); 2.45 (ends 4.45). Ends 15 Jan

Too True to be Good, Garrick, Charing X Rd, WC 2 (TEM 4601). Author: G B Shaw. Cast: Liz Fraser, George Cole, T P McKenna, June Ritchie, Nan Munro, James Bolam, Alastair Sim. Dir: Frank Dunlop. Stunning revival of a Shaw-fire hit. 7.30 (ends 10.20). Sat: 3.0 (ends 5.50). Opened 22 Sep 1965

Treasure Island, Mermaid, Puddle Dock, Blackfriars, EC 4 (CIT 7656). Author: R L Stevenson (adapted by Bernard Miles). Cast: Donald Wolfit, Eric Allan, Richard Beale, David Bird, Roy Boyd, Patrick Crean. Dir: Sally Miles. Classic narration that never fails to fascinate. 2.30 (ends 4.45); 5.15 (ends 7.30). Opened 20 Dec 1965. Ends 22 Jan

Twang ! ! Shaftesbury Theatre, Shaftesbury Ave, WC 2 (TEM 6596). Book by Harvey Orkin & Lionel Bart. Music & lyrics by Lionel Bart. Cast: James Booth, Barbara Windsor, Bernard Bresslaw, George A Cooper, Maxwell Shaw. Dir: Burt Shevlove. Robin Hood in wood. Sherwood Forest never saw a band of merrie men like this. 7.45 (ends 10.15). W & Sat: 4.45 (ends 7.15). Opened 20 Dec 1965

You Never Can Tell, Theatre Royal, Haymarket, SW 1 (WHI 9832). Author: G B Shaw. Dir: Glen Byam Shaw. Cast: Sir Ralph Richardson, Harry Andrews, Judy Campbell, Keith Baxter, Moray Watson, Cyril Luckham. Another excellent Shavian revival. Opened 12 Jan 1966

Wait a Minim, Fortune, Russell St, WC 2 (TEM 2238). Authors: The company. Stars: Andrew Tracey, Paul Tracey, Michele Martel, Dana Valery, Jane Fyffe. Dir: Leon Gluckman. Revue from South Africa with emphasis on native instruments and music. 8.0 (ends 10.15). Sat: 5.30 (ends 7.45); 8.30 (ends 10.15). Opened 9 Apr 1964. Ends 15 Jan

CLUBS

Hampstead Theatre Club, 98 Avenue Rd, NW 3 (PRI 9301). THE BIRDWATCHER by Georges Feydeau (translated by Richard Cottrell). Dir: Richard Cottrell. Cast: Trevor Baxter, Michael Anthony, Sylvia Coleridge, Prunella Scales, Michael Bates, John Bown, Peter Furnell. Sat 15 Jan: 5.0, 8.15. M 17 Jan-F 21 Jan: 8.0

Little Angel, 14 Dagmar Passage, Cross St, N 1 (CAN 1787). MAK THE SHEEPSTEALER. Dir: John Wright. Cast: John Wright Marionettes. Sat 15 Jan: 5.0 (ends 6.0). Sat 15 Jan & Sun 16 Jan: 3.0 (ends 4.0). Matinee for very young children Sat 15 Jan: 11.0 a m (ends midday). Adults 5s 6d, children 4s

Lamda Theatre Club, Logan Pl, Earls Ct Rd, W 8 (FRE 7017). GITANJALI by Rabindranath Tagore. Dir: Surya Kumari. Cast: Surya Kumari and her company of actors and musicians. Sat 15 Jan: 7.45

The Little Theatre Club, Garrick Yard, St Martin's Lane, WC 2 (COV 0660). NO PRODUCTIONS UNTIL FEB

Mountview Theatre Club, 104 Crouch Hill, N 8 (MOU 5885). THE OTHER CINDERELLA by Nicholas S Gray. Dir: John Maunsell. Cast: Alan Hooper, Carol Martin. Sat 15 Jan: 3.0 (ends 5.15); 7.45 (ends 10.0)

Mountview Theatre Club. MURDER IN THE CATHEDRAL by T S Eliot. Dir: Terry Meech. Student production. T 18 Jan & Th 20 Jan: 7.45
W 19 Jan: BECKET by Jean Anouilh. Dir: Peter Coxhead. Student production. W 19 Jan & F 21 Jan: 7.45

New Arts Theatre Club, Gt Newport St, WC 2 (TEM 3334). HOW'S THE WORLD . . . TREATING YOU? by Roger Milner. Dir: Philip Grout. Cast: Patricia Routledge, Peter Bayliss, Michael Graham Cox, Thelma Whiteley, Bryan Stanyon. Sat 15 Jan-F 21 Jan: 8.0. Sat 15 Jan: 5.30.

Players Theatre, Villiers St, Strand, WC 2 (TRA 1134). ALI BABA AND THE 39 THIEVES, a Victorian Pantomime. Sat 15 Jan, W 19 Jan, Th 20 Jan & F 21 Jan: 9.0 (ends 11.0). M 17 Jan & T 18 Jan: 8.0 (ends 10.0)

Unity, 1 Goldrington St, N 1 (EUS 5391). DEATH OF A SALESMAN by Arthur Miller. Dir: Harry Landis. Cast: Unity Theatre Society. Sat 15 Jan, Sun 16 Jan & F 21 Jan: 7.45

Vanbrugh Theatre Club, Malet St, WC 1 (LAN 7982). NO PRODUCTIONS UNTIL FEB

REPERTORY

English Stage Company, Royal Court, Sloane Sq, SW 1 (SLO 1745). A CHASTE MAID IN CHEAPSIDE by Thomas Middleton. Dir: William Gaskill. Cast: Sebastian Shaw, Ronald Pickup, Tony Selby, John Castle, Barbara Ferris, Frances Cuka, Gillian Martell, Christopher Benjamin, Victor Henry. Sat 15 Jan, W 19 Jan, Th 20 Jan & F 21 Jan: 7.30. Matinee Sat 15 Jan: 3.0
M 17 Jan & T 18 Jan: SERJEANT MUSGRAVE'S DANCE by John Arden. Dir: Jane Howell. Cast: Iain Cuthbertson, Frances Cuka, Sebastian Shaw, Ronald Pickup, John Castle, Victor Henry, Richard Butler, Roger Booth, Joe Grig. 7.30 (ends 10.30)

National Theatre Company, Old Vic, Waterloo Rd, SE 1 (WAT 7616). ARMSTRONG'S LAST GOODNIGHT by John Arden. Dir: John Dexter and William Gaskill. Cast: Chloe Ashcroft, Paul Curran, Albert Finney, Neil Fitzpatrick, Kay Gallie, Caroline John, Geraldine McEwan, Robert Stephens, Frank Wylie. Sat 15 Jan: 2.15 (ends 5.15); 7.30 (ends 10.30)

T 18 Jan: LOVE FOR LOVE by William Congreve. Dir: Peter Wood. Cast: Albert Finney, Tom Kempinski, Robert Lang, Geraldine McEwan, Miles Malleson, Anthony Nicholls, Laurence Olivier, Lynn Redgrave, Joyce Redman, Madge Ryan, John Stride. 7.30 (ends 10.5)

W 19 Jan: OTHELLO by Shakespeare. Dir: John Dexter. Cast: Frank Finlay, Robert Lang, Kenneth Mackintosh, Anthony Nicholls, Laurence Olivier, Joyce Redman, Sheila Reid, John Stride, Billie Whitelaw. 7.30 (ends 10.40)

Louise Purnell as Rose in Arthur W Pinero's **Trelawny of the "Wells"** *(National Theatre, 20 Jan)*

Th 20 Jan: TRELAWNY OF THE "WELLS" by Arthur W Pinero. Dir: Desmond O'Donovan. Cast: Wynne Clark, Graham Crowden, Paul Curran, Doris Hare, Derek Jacobi, Gerald James, Edward Petherbridge, Louise Purnell, Robert Stephens, Billie Whitelaw. 7.30 (ends 10.15)

F 21 Jan: MOTHER COURAGE by Bertolt Brecht (translated by Eric Bentley). Dir: William Gaskill. Cast: Petron-

The lunch table scene from Shaw's You Never Can Tell *with Cyril Luckham as the family solicitor, James Hunter as the son, Ralph Richardson as the discreet waiter and Harry Andrews as the hated father, inadvertently invited (Theatre Royal, Haymarket)*

ella Barker, Peter Cellier, Frank Finlay, Mike Gambon, Lynn Redgrave, Madge Ryan, John Stride. 7.30 (ends 10.5)

Royal Shakespeare Company, Aldwych Theatre (TEM 6404). THE THWARTING OF BARON BOLLIGREW by Robert Bolt. Dir: Trevor Nunn. Cast: Leo McKern, John Normington, John Nettleton, Nicholas Selby, Ken Wynne. Sat 15 Jan: 2.30 (ends 4.30). (Last performance)

Sat 15 Jan: THE HOMECOMING by Harold Pinter. Dir: Peter Hall. Cast: Paul Rogers, Ian Holm, John Normington, Terence Rigby, Vivien Merchant, Michael Bryant. 7.30 (ends 9.35)

M 17 Jan & T 18 Jan: RST CLUB PERFORMANCES. 7.30

W 19 Jan-F 21 Jan: THE GOVERNMENT INSPECTOR by Gogol. Dir: Peter Hall. Cast: Paul Scofield, Paul Rogers, Eric Porter, Paul Hardwick, Patience Collier, Patsy Byrne. W: 7.0. Th & F: 7.30

PERIMETER

Ashcroft Theatre, Fairfield Hall, Park Lane, Croydon (CRO 9291). ALADDIN. Dir: Cyril Fletcher. Cast: Cyril Fletcher, Betty Astell, Peter Hudson, Rene Satoria, Frankie Murray, Corps de Ballet & Singing Chorus. Sat 15 Jan: 2.30 (ends 5.0); 7.30 (ends 10.0). M 17 Jan-F 21 Jan: 5.0 (ends 7.30); 8.0 (ends 10.30)

Civic Theatre, Civic Centre, Chelmsford (Chelmsford 56460). BALLET FOR ALL—*Swan Queen, The Dancing Master, The World of Giselle.* Dir: Peter Brinson. Cast: Royal Demonstration Group. Sat 15 Jan: 8.0 (ends 10.5)
M 18 Jan: BUSYBODY by Jack Popplewell. Dir: Charles Vance. Cast: Margaret Haydn-Davies, Adrian Hammond. M 18 Jan-F 21 Jan: 8.0 (ends 10.0)

Golders Green Hippodrome, NW 11 (SPE 0022). CINDERELLA. Dir: Jeffrey Choyce. Cast: Dickie Henderson, Alan Haynes, Erica Yorke, Veronica Page, Patricia Kilgarriff, Danny La Rue. Sat 15 Jan-F 21 Jan: 7.0 (ends 10.0). Sat 15 Jan: 2.30 (ends 5.30)

Lyric Theatre, Hammersmith (RIV 8557). PUSS IN BOOTS, devised by Arthur Lane. Dir: Arthur Lane. Cast: Hughie Green, Monica Rose, Harry Corbett & Sooty. Sat 15 Jan-F 21 Jan: 2.30, 7.0
Also: SOOTY'S CHRISTMAS SHOW. Cast: Harry Corbett, Sooty & Sweep. Matinees only: Sat 15 Jan-F 21 Jan: 11.30 a m

New Theatre, High St, Bromley (RAV 6677). ALADDIN. Dir: David Poulson. Cast: Richard Murdoch, John Dane, Frances Barlow, Sandra Scriven, Antony Wiles. Sat 15 Jan: 2.0 (ends 4.20); 5.0 (ends 7.20); 8.0 (ends 10.20). M 17 Jan-F 21 Jan: 7.15 (ends 9.35). T 18 Jan-F 21 Jan. 2.15 (ends 4.35)

Palace Theatre, Clarendon Rd, Watford, Herts (WA2 5671). BABES IN THE WOOD, devised by James & Gilda Perry. Dirs: James & Gilda Perry. Cast: James & Gilda Perry, Diana Landor, Colin Bean, Linda James, Michael Knowles, Chris Gannon, Phillipa Whitby, Ray Kelly, Barbara Randall, Julie Clough, Cone Ripman Babes & Dancers. Sat 15 Jan: 2.0 (ends 4.30); 5.0 (ends 7.30); 8.0 (ends 10.30). M 17 Jan-F 21 Jan: 7.0 (ends 9.30). T 18 Jan & W 19 Jan: 2.30 (ends 5.0)

Tower Theatre, Canonbury Pl (CAN 5111). GHOSTS by Henrik Ibsen. Dir: Robert Pennant-Jones. Cast: Tavistock Repertory Company (London). F 21 Jan: 7.30.

Theatre Royal, Windsor (WK 61107). DICK WHITTINGTON by Mary Kerridge. Dir: John Counsell. Cast: Pamela Charles, Tony Hilton, Ian Hamilton, Malcolm Russell, Jerry Counsell, Anne Kettle, David Garfield, Neil Phelps, Philippa Reid, Norman Mann, Joyanne Delancey, Donald Barclay. Sat 15 Jan-F 21 Jan: 2.30 (ends 5.30); 7.30 (ends 10.30)

Richmond Theatre, The Green, Richmond, Surrey (RIC 0088). MOTHER GOOSE. Dir: Frederic Piffard. Cast: Jimmy Bel Chamber, Jean Barrington, Barbara Newman, Peter Honri, Clare Herbert, Stanley Beard, Annette Holt, Lucy Fenwick, Erik Mason, Dinah Murley. Sat 15 Jan: 2.0 (ends 4.30); 5.0 (ends 7.30); 8.0 (ends 10.30). M 17 Jan-F 21 Jan: 7.0 (ends 9.30)

Queen's Theatre, Hornchurch, Essex (HX4 3333). JACK AND THE BEANSTALK. Dir: John David. Cast: John Crocker, David Lloyd Meredith, Roger Brierley, Nigel Hawthorne, Larry Drew, Bernard Halley, Gaye Brown, Carole Turner, Mikel Lambert. Sat 15 Jan & F 21 Jan: 7.30 (ends 10.10). M 17 Jan-Th 20 Jan: 6.30 (ends 9.10). Matinees: Sat 15 Jan & Th 20 Jan: 2.30 (ends 5.10)

Questors Theatre, Mattock Lane, Ealing, W 5 (EAL 5184). NO PRODUCTIONS UNTIL 29 JAN

Theatre Royal, Stratford East (MAR 5973). NO PRODUCTIONS UNTIL 7 FEB

Wimbledon Theatre, Wimbledon, SW 19 (WIM 5211). LITTLE RED RIDING HOOD. Dir: William Roberton. Cast: Cilla Black, Jon Pertwee. Sat 15 Jan-F 21 Jan: 7.30 (ends 10.30). Sat 15 Jan-F 21 Jan: 2.30 (ends 5.30); 7.30 (ends 10.30)

Yvonne Arnaud Theatre, Milbrook, Guildford (Guildford 60191). THE ROSE AND THE RING, based on Thackeray. Dir: Dennis Maunder. Cast: Richard Jurnock, Pamela Cundell, Denise Herst, Alfred Hoffman, Raymond Hardy, Myvanwy Jenn, Thelma Ruby, Patricia Martine, Bronwen Williams, Tony Adams, Peter Woodthorpe, Roy Jameson. Sat 15 Jan-F 21 Jan: 7.45: (ends 10.30). Matinee Sat 15 Jan 2.30 (ends 5.15)

Music

OPERA

Sat 15 Jan
Sadler's Wells. Hansel & Gretel, Humperdinck. Conductor: Bernardi. Cast: Neville, Hunter, Kern, Rex, Morelle, Eales, Easton. 2.0 (last performance)

Sadler's Wells. Orpheus in the Underworld, Offenbach. Conductor: Faris. Cast: London, Johnston, Eales, Morey, Rex, Belcourt, Miller, Bevan, Shilling. 7.30

Jeanetta Cochrane Theatre, Southampton Row, Holborn. Julius Caesar Jones, Malcolm Williamson. Conductor: John Andrewes. Cast: Finchley Children's Music Group. Adults: April Cantelo, Anna Pollak, Iris Kells, David Bowman, Michael Maurel. 2.30 (last performance)

Saville Theatre, Shaftesbury Av, WC 2 (TEM 4011). Sat 15 Jan: The Gondoliers. M 17 Jan-W 19 Jan: Cox & Box and The Pirates of Penzance. Th 20 Jan, F 21 Jan: Patience. Conductor: Isidore Godfrey. D'Oyly Carte Opera Company. 7.30. Matinees Sat 15 Jan & W 19 Jan, 2.30

Tues 18 Jan
Sadler's Wells. Madam Butterfly, Puccini. Conductor: Bernardi. Cast: June, S Chapman, Gilmore, McAlpine, Fryatt, Easton, Stannard. 7.30

Wed 19 Jan
Royal Opera House. Turandot, Puccini (in Italian). Conductor: Mackerras. Cast: Välkki, Collier, Craig, Bonhomme, Robson, Ronald Lewis, Kelly. 7.30

Sadler's Wells. Der Freischütz, Weber. Conductor: Del Mar. Cast: Baldwin, London, Remedios, Hawthorne, Kitchiner, McIntyre, Lumsden, Mangin, Olegario. 7.30

Thur 20 Jan
Royal Opera House. A Midsummer Night's Dream, Britten. Conductor: Balkwill. Cast: Vaughan, Robson, Veasey, Baker, Young, Lanigan, Langdon, Bryn-Jones, Wicks. 7.30 (last public performance)

Sadler's Wells. Orpheus in the Underworld, Offenbach. Conductor: Faris. Cast: London, Johnston, Morey, Rex, Belcourt, Miller, Eales, Bevan, Snilling. 7.30

Fri 21 Jan
Ealing Town Hall, W 5 (EAL 3030). Don Giovanni, Mozart. Conductor: Anthony Underwood. Cast: West London Opera Group. Principals: Brian Kent, William Hoare, Marian Mead, Diana Lunn. 7.30

Sadler's Wells. The Marriage of Figaro, Mozart. Conductor: Mackerras. Cast: J Chapman, Gale, Pashley, Hunter, Amit, Carolan, Bevan, Herincx, McIntyre, Mangin, Stannard. 7.0

Ealing Town Hall. Don Giovanni, Mozart. Conductor: Anthony Underwood. Cast: West London Opera Group. Principals: Brian Kent, William Hoare, Marian Mead, Diana Lunn. 7.30

RECITALS

Sat 15 Jan
Wigmore Hall. Piano Sonata Op 6, Mendelssohn. Piano Sonata Op 57, Beethoven. Piano Sonata in B flat minor Op 35; Three Mazurkas Op 56; Andante Spianato & grande polonaise brillante, Chopin. Edmond Rosenfeld (piano). 3.0

Wigmore Hall. Sonata Op 10 No 2, Beethoven. Suite Op 14, Bartok. Sonatine, Ravel. Works by Bach, Haydn, Chopin, Faure, Liszt. Patricia Flory (piano). 7.30

Fairfield Hall, Croydon (CRO 9291). Works by Mozart, Beethoven, Mendelssohn. Conductor: Harry Blech. London Mozart Players. 7.45

Sun 16 Jan
Wigmore Hall. 2 Sonatas, Scarlatti. Sonata in F major, Haydn. Waldstein Sonata, Beethoven. Sonata No 2, Hindemith. 2 Concert Studies, Liszt. Sonatine, Ravel. Allan Schiller (piano). 3.0

Conway Hall, Red Lion Sq, Holborn, WC 1 (CHA 8032). E flat K 498 for piano, clarinet & viola, Mozart. Clarinet Quintet, Reger. Piano Quintet, Schumann. Melos Ensemble. 6.30

Royal Festival Hall. Prelude & Fugue in C sharp minor (Well-Tempered Clavier, Book I), Bach. Sonata in E Op 109, Beethoven. Variations on a theme by Paganini, Books I & II, Brahms. Sonata in C Op 53 (Waldstein), Beethoven. Ten Hungarian Dances, Brahms. Julius Katchen (piano). 7.30

Mon 17 Jan
Wigmore Hall. Prelude & fugue in A minor, Bach/Liszt. Three Preludes, Debussy. Triana, Albeniz. Sonata No 49, Haydn. Fantasie Op 17, Schumann. Triste No 1, Fabini. Maiden & the Nightingale, Granados. Dance Criolla, Tosar. Lyda Indart (piano). 7.30

Tues 18 Jan
Duke's Hall, Royal Academy of Music, York Gate, NW 1 (WEL 5461). Piano Trio in B flat Op 97, Beethoven. Sonata for Piano & Percussion, Bartok. Concerto da Camera, Simon Harris. Conductor: John Carew. The Nash Chamber Ensemble. 7.30

Wigmore Hall. Die Winterreise, Schubert. Francis Loring (baritone), Paul Hamburger (piano). 7.30

Wed 19 Jan
Royal Festival Hall. Variations: Psalm 116, Sweelinck. Chorale Preludes: Komm' Gott Schöpfer, heiliger Geist, BWV 667; Schmücke dich, O liebe Seele, BWV 654; Trio-Sonata No 2 in C minor, BWV 526, J S Bach. Choral Dorien, Alain. Variations on "Victimae Paschali Laudes", Ropek. Prelude, Scherzo & Passacaglia, Leighton. Melville Cook (organ). 5.55

Wigmore Hall. Sonata No 8 Op 30/3, Beethoven. Sonata, No 1 Op 13, Ravel & Faure. Phantasy 1949 Op 47, Schoenberg. Allegro & Passacaglia, Nico Schutt. Jeannelotte Hertzberger (violin), Maarten Bon (piano). 7.30

Thur 20 Jan
Wigmore Hall. Variations Serieuses, Mendelssohn. Sonata in F minor Op 5, Brahms. Impromptu No 3 Op 34; Theme U Variations Op 73, Faure. Au bord d'une source; St François de Paule marchant sur les flots, Liszt. Guthrie Luke (piano). 7.30

Fairfield Hall, Croydon (CRO 9291). Four Ballads; Sonata No 2 in F sharp minor; Intermezzo; Variations & Fugue on a theme by Handel, Brahms. Julius Katchen (piano). 7.45

Australia House, WC 2 (TEM 2435). Works by Mozart, Schubert, Handel, Scarlatti, Rossini, Morgan, Falla, Schumann, Kodaly. Donald Weekes (violin), Georgetta Psaros (mezzo-soprano), Harold Lester (accompanist). 8.0

Fri 21 Jan
Royal Festival Hall. Organ Toccata & Fugue in D minor, Bach-Tausig. Sonata in E minor, Haydn. Sonata in A Op 101, Beethoven. Notturna (Night Piece), Britten. Prelude in C sharp minor Op 3 No 2; Polka by V R, Rachmaninov. Sonata No 7 in B flat Op 83, Prokofiev. Shura Cherkassky (piano). 8.0

Ava June (left) *in the title role of* Madam Butterfly *and Sheila Rex as Juno in* Orpheus in the Underworld. *Both productions are currently in repertory at Sadler's Wells*

CONCERTS

Sat 15 Jan
Lewisham Concert Hall, Rushey Grn, Catford, SE 6. Saturday Concert Time. Lester Ferguson, Welwyn Garden City Male Voice Choir and guest artists. Tickets 4s to 7s 6d. 7.30

Sun 16 Jan
Royal Albert Hall (in aid of the New Philharmonia Orchestra Trust). War Requiem, Britten. Conductors: Britten and Pitz. New Philharmonia Orchestra with Chorus and Ensemble, Wandsworth School Boys' Choir. Soloists: Heather Harper, Peter Pears, Dietrich Fischer-Dieskau. 7.30

Mon 17 Jan
Royal Festival Hall. Alla Marcia (Suite Karelia), Sibelius. Concerto in C for flute & harp K 299, Mozart. Symphonic Poems: Baba Yaga; Kikimora, Liadov. Tone Poem, En Saga, Sibelius. Pavane pour une infante défunte, Ravel. Dubinushka, Rimsky-Korsakov. The Old Hundredth Psalm Tune. Conductor: Dr Leslie Russell. London Schools' Symphony Orchestra. Soloists: Skaila Kanga (harp), Susan Milan (flute). 7.0

Tues 18 Jan
Royal Festival Hall. Verklärte Nacht, Schoenberg. Francesca da Rimini, Tchaikovsky. Piano Concerto No 1 in D minor, Brahms. Conductor: Paul Kletzki. New Philharmonia Orchestra. Soloist: Shura Cherkassky. 8.0

Wed 19 Jan
Royal Festival Hall. The Vision of St Augustine, Michael Tippett (first perf). Symphony No 3 in E flat major (Eroica), Beethoven. Conductors: Hans Schmidt-Isserstedt, Michael Tippett. BBC Symphony Orchestra and Chorus. Soloist: Dietrich Fischer-Dieskau (baritone). 8.0

Thur 20 Jan
Royal Festival Hall. A London Symphony, Vaughan Williams. Belshazzar's Feast, Walton. Conductor: Sir Malcolm Sargent. London Philharmonic Orchestra and Choir. Soloist: John Shirley-Quirk (baritone). 8.0

BALLET

Sat 15 Jan
Royal Opera House. Cinderella, Prokofiev. Conductor: Comissiona. Choreographer: Ashton. The Royal Ballet. Soloists: Nerina, Gable, Emblen, Holden, Parkinson. 2.15

Royal Festival Hall. The Nutcracker, Tchaikovsky. Conductor: Aubrey Bowman. Choreographer: David Lichine. London's Festival Ballet Company with children's corps-de-ballet. 3.0 (last performance)

Royal Opera House. Cinderella, Prokofiev. Conductor: Lanchbery. Choreographer: Ashton. The Royal Ballet. Soloists: Fonteyn, Blair, Ashton, Helpmann, Page. 7.30

Mon 17 Jan
Royal Opera House. Cinderella, Prokofiev. Conductor: Comissiona. Choreographer: Ashton. The Royal Ballet. Soloists: Beriosova, MacLeary, Emblen, Holden, Parkinson, Shaw. 7.30

Tues 18 Jan
Royal Opera House. Giselle, Adam. Conductor: Lanchbery. Choreographers: Coralli & Perrot. The Royal Ballet. Soloists: Fonteyn, Nureyev, Sibley, Shaw, Bergsma, Edwards, Larsen, Farron. 7.30

Fri 21 Jan
Royal Opera House. La Fille Mal Gardée, Hérold. Conductor: Lanchbery. Choreographer: Ashton. The Royal Ballet. Soloists: Nerina, Blair, Grant, Holden, Edwards. 7.30

Galleries

"A selective guide"

Suddenly we are surrounded by prints, or so it seems in the seasonal atmosphere of ennui that hangs around the galleries. The present rash, infection almost, of lithographs, etchings, screen-prints and more novel media, suggests that it has been a good year for print making.

Current enthusiasm for the print probably has several sources. The inclusive nature of Pop art may have brought forward more than just the humour, the free colour and the poster clarity of advertising imagery. The history of appreciation of prints as pictures goes back beyond Toulouse Lautrec and the "artistic" posters of the turn of the century, back at least to the 18th century. Broadsheets, caricatures and satires were often decorative in themselves, often coloured; popular imagery certainly, beautiful works of art sometimes.

Perhaps we have just now a generation of exceptionally good print makers, perhaps there has been added to the rare and special craft of printing the specialized crafts of sales promotion.

In any case, are prints really bought by people who could not otherwise afford (*sic*) a "real" work of art, and do they then go on to buy the "real" thing later? I doubt it.

Another thing I would query is how far the new and obviously exciting techniques actually alter or add to the traditional visual qualities of a print, its surface characteristics, its texture and luminosity. I would like to say "yes" more confidently than I can. Lithographs and screen prints rarely overcome the inertness of the printer's ink, that peculiar quality of opaqueness which makes a line of prints on a wall resemble a row of unoccupied hospital beds – tucked in and flat to the point of impenetrability.

By contrast an etching can be velvety in itself and also call up suggestions of colour in its textures and demonstrate complex effects of depth and light.

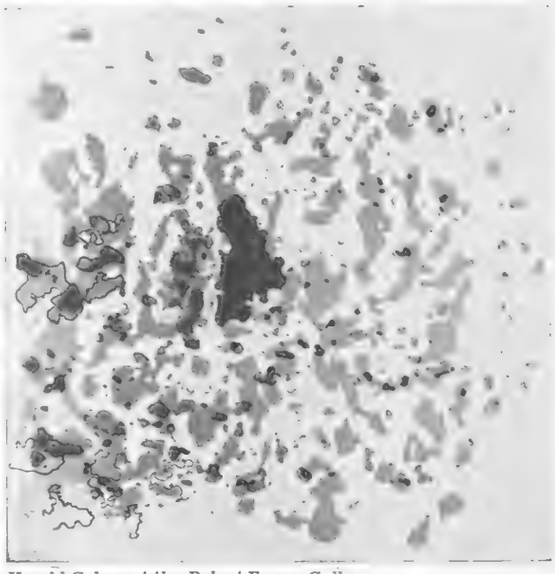
Nevertheless, having made these reservations, there is plenty of the new and the old to recommend. The Redfern's exhibition of its own prints surrounds the fabulous private collection of the great painter Fernand Mourlot.

The Mercury has Chagall's complete suite of 42 "Daphnis and Chloe" lithographs. Harold Cohen and Bridget Riley each exhibit recent prints alongside a recent painting at the Robert Fraser gallery; the Curwen continues its clean-limbed contemporary approach in its New Editions and an old modern masterpiece, Bonnard's lithograph screen, can be found among the other riches at the Royal Academy.

Keith Sutton

Courbet at the O'Hana Gallery

Bernard Cohen at the Tate



Harold Cohen at the Robert Fraser Gallery

Bridget Riley at the Robert Fraser Gallery

OPENING

INDIVIDUAL SHOWS

Pamela Blake, Artist's Own, 26 Kingly St, W 1. REG 8308. Recent painting. 19 Jan-1 Feb. M-F 9.30-6, Sat 9.30-1

Enrico Cervelli (1927-1961), Grosvenor, 30 Davies St, W 1. MAY 0891. Sculpture, cork-reliefs, collages, encaustic painting and graphics by Italian artist who died in an accident at the age of 34. 20 Jan-12 Feb. M-F 10-6, Sat 10-1

John and Irene Hale, Crane Kalman, 178 Brompton Rd, SW 3. KNI 7566. Husband and wife show; young English couple who have worked at sculpture and painting in Italy and France. 21 Jan-21 Feb. M-F 10-7, Sat 10-4

Alejandro Otero, Signals London, 39 Wigmore St, W 1. WEL 8044. Third in a series of retrospective exhibitions of Venezuelan artists. 137 items, oil paintings, assemblage, architectural maquettes etc., covering 25 years' work; show sponsored by Institute of Culture & Fine Art, Venezuela. 20 Jan-20 March. M-F 10-6, Sat 10-1

Richard Reid, John Whibley, 60 George St, W 1. WEL 5651. Paintings and drawings of the gay life in strip clubs by much travelled architect. From 20-90 guineas. 18 Jan-5 Feb. M-F 10-5.30, Sat 10-1

Julian Trevelyan, Zwemmers, 28 Litchfield St, WC 2. TEM 1793. Florentine perspective; new series of paintings and etchings of landscapes and figures; nice-sized pictures of nice place to be. 19 Jan-12 Feb. M-F 10-6, Sat 10-1

MIXED SHOWS

Woodstock, 16 Woodstock St, W 1. MAY 4419. Contemporary sculpture in various media; Barlow, Clarke, Haywood, Hitzberger, Leith, Milson, Molyneux, Nunes, Peppe, Snelling, Watkins, Sapietis. 17 Jan-5 Feb. M-F 10-6, Sat 10-1

CURRENT

INDIVIDUAL SHOWS

Antanas Brazdys, Hamilton, 8 St George St, W 1. HYD 3196. 12 recent sculptures in welded steel, each unique, from £150. Until 15 Jan. M-F 10-6, Sat 10-1

Bonnard, Royal Academy, Burlington House, Piccadilly, W 1. REG 7981. Major retrospective exhibition. Until Sun 6 March. M-Sat 10-6, Wed 10-8, Sun 2-6. Adm. 10s, Sun 5s, season ticket £1

Yehoshua Brandstatter, Grosvenor, 30 Davies St, W 1, MAY 0891. First exhibition of primitive paintings of 74-year-old pioneer farmer and film producer. Until 29 Jan. M-F 10-6, Sat 10-1

Winfred Gaul, ICA, 17 Dover St, W 1. GRO 6186. "Traffic Signs and Signals"; recent paintings. Until 5 Feb. M-F 10-6, Sat 10-1

Roger Hilton, Waddington, 2 Cork St, W 1. REG 1719. Works on paper. Until 29 Jan. M-F 10-6, Sat 10-1

Hannah Hoech (b 1904), Marlborough Fine Arts, 39 Old Bond St, W 1. MAY 5161. Collages by artist who worked in Berlin in the 20's, involved with Schwitters and the Dada artists; used "pop" elements, engaged in social-political context. Also exhibition of watercolours and drawings by Dada, Expressionist and Bauhaus artists. Until 19 Feb. M-F 10-5, Sat 10-12

Tom Hudson and **Terry Setch,** Grabowski, 84 Sloane Av, SW 3. KEN 1868. Paintings and constructions. Until 28 Jan. Daily 10-6

Kim James, Hanover, 32a St George St, W 1. MAY 0296. First one-man exhibition of sculptures in bronze and marble. Until 11 Feb. M-F 10-5.30, Sat 10-1

Gwyneth Johnston, Portal, 16a Grafton St, W 1. HYD 0706. New oil paintings. Until 31 Jan. M-F 10-6, Sat 10-1

Alan Lowndes, Crane Kalman, 178 Brompton Rd, SW 3. KNI 7566. 40 recent paintings of various sizes, figures and environments. Until 16 Jan. M-F 10-7, Sat 10-4

Gerald Morgan, Daphne Allison, Trude Bunzl. Alwin, 56 Brook St, W 1. MAY 1811. First London show. Until 29 Jan. M-F 9.30-6. Sat 9.30-1

Bryan Pearce, New Art Centre, 41 Sloane St, SW 1. BEL 5844. Landscapes, townscapes, seascapes, paintings on canvas and on board by young St Ives Primitive. Until 29 Jan. M-F 10-6, Sat 10-1

Peter Rogers, Tooths, 31 Bruton St, W 1. GRO 6741. Recent oil paintings. Until 29 Jan. M-F 9.30-6, Sat 9.30-1

Claude-Emile Schuffenecker (1851-1934). Anthony d'Offay, 8 Vigo St, W 1. REG 5568. Drawings and pastels by Gauguin's closest friend and patron. From 25-350 guineas. Until 22 Jan. M-F 10-6, Sat 10-1

MIXED SHOWS

AIA, 15 Lisle St, WC 2. GER 4846. Works on paper. Until 1 Feb. M-F 11-6, Sat 11-4

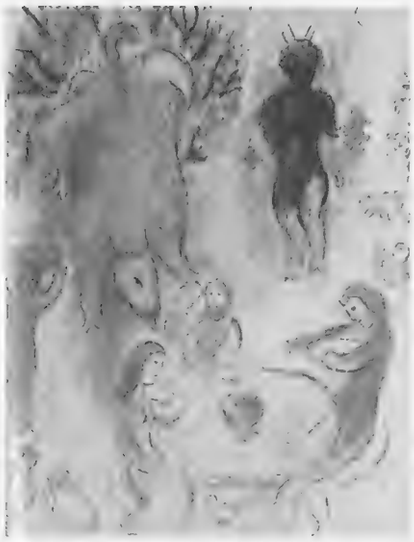
Arcade Gallery, 7 Royal Arcade, 28 Old Bond St, W 1. HYD 1879. Mannerist and Baroque paintings, also sculpture and many small items. Greek, African and Oceanic. M-F 10-5, Sat 10-1

Artists' Own, 26 Kingly St, W 1. REG 8308. Artists from the Ash Barn Gallery at Petersfield. Until 18 Jan. M-F 9.30-6, Sat 9.30-1

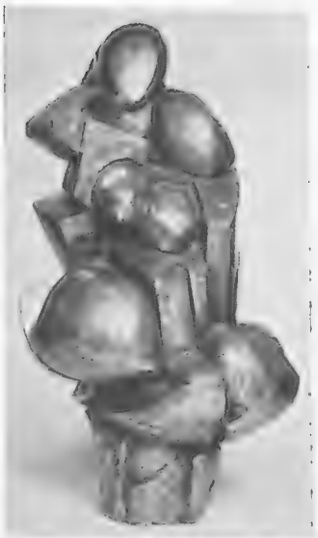
British Museum, Great Russell St, WC 1. MUS 1555. Masterpieces of the Print Room—if it were a visiting exhibition there would be queues. State of Asia on eve of European invasion. Daily 10-5. Sun 2.30-6

Brook Street, 24 Brook St, W 1 HYD 1550. Winter exhibition—20th century sculptures & paintings. Picasso, Chagall, Arp & Magritte, etc. Until 15 Feb. M-F 10-6, Sat 10-1

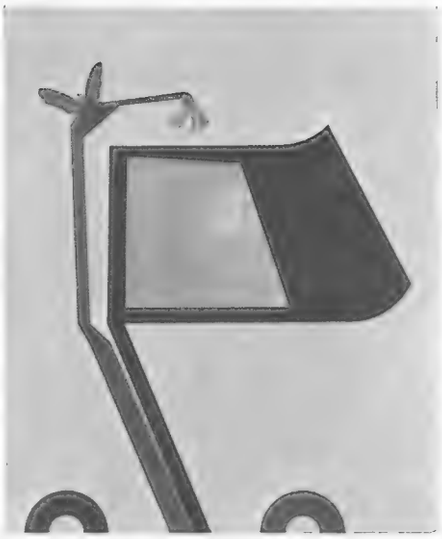
Curwen, 1 Coleville Pl, W 1. MUS 1459. New Year New Additions: prints from 45



Chagall at the Mercury Gallery



Kim James at the Hanover



Peter Millband at the Trafford

Schuffenecker at Anthony d'Offay

Richard Reid at John Whitley

shillings to 35 guineas. Until 29 Jan. M-F 10-5, Sat 10-7

Frian, 5/7 Porchester Pl, W 2. AD 9473. "Frian Artists 1966". Until 22 Jan. Daily 10-6

Robert Fraser, 69 Duke St, W 1. MAY 7196. Bridget Riley & Harold Cohen: six screen prints, some drawings and one recent picture each. Until 26 Jan. M-F 10-5.30, Sat 11-1

Gimpel Fils, 50 South Molton St, W 1. MAY 3720. Primitive art: collection including pre-Columbian, Eskimo, etc. Until 29 Jan. M-F 10-5, Sat 10-1

Kasmin, 118 New Bond St, W 1. MAY 2821. Kasmin Artists. Until 5 Feb. M-F 10-5.30, Sat 10-1

Brian Koetser, 38 Duke St, SW 1. WHI 6309. 16th and 17th century. Old Masters. M-F 10-5.30, Sat 10-1

Leicester, 4 Audley Sq, S Audley St, W 1. MAY 1159. Annual New Year exhibition of paintings, drawings and sculpture by 19th & 20th century artists. Until 5 Feb. M-F 10-5.30, Sat 10-1

Lords', 26 Wellington Rd, NW 8. (PRI 4444). New house-show, mainly posters, some lithographs by Kokoschka. Until 14 Feb. Daily 10-7

McRoberts & Tunnard, 34 Curzon St, W 1. GRO 3811. "Contrasts 7", Soutine, Segonzac to Steele, Mack, Fontana etc. M-F 10-5.30, Sat 10-1

Marlborough New London, 17-18 Old Bond St. MAY 5161. Prints by House Artists and others such as Fontana and Burri, from £12 upwards. Until 15 Jan. M-F 10-5, Sat 10-12

Mercury, 26 Cork St, W 1. REG 7800. Jean Lurcat—Oil paintings and gouaches, also Chagall's "Daphnis & Chloe", complete 42 lithograph suite. Until 5 Feb. M-F 10-6

Molton, 44 South Molton St, W 1. MAY 2482. 9 different potters. Dan Arbeid, Richard Batterham, Michael Cardew, Hans Coper, Ruth Duckworth, Gwyn Hanssen, Bernard Leach, Janet Leach and Lucie Rie. Until 15 Jan. M-F 10-6, Sat 10-1

O'Hana, 13 Carlos Pl, W 1. GRO 1562. Landscapes by Impressionists. Until 26 Feb. M-F 9-6, Sat 9.30-1

Piccadilly, 16a Cork St, W 1. MAY 2875. Young painters of promise, also gallery artists. Until 29 Jan. M-F 10-6, Sat 10-1

Redfern Gallery, 20 Cork St, W 1. REG 1732. "Lithographies de L'Atelier Mouriot" (Paris). Through January. M-F 10-6, Sat 10-1

Roland, Browse & Delbanco, 19 Cork St, W 1. REG 7984. House Show through January. M-F 10-5.30, Sat 10-1

Rowan, 25a Lowndes St, SW 1. BEL 3490. Gallery artists. Until 15 Jan. M-F 10-6, Sat 10-1

Temple Gallery, 4 Yeomans Row, SW 3. KEN 6622. Icons—60 works including an important group of 15th-century Russian Novgorod. Catalogue introduction by Tamara Talbot-Rice. Until 29 Jan. Daily 10-6

Trafford, 119 Mount St, W 1. GRO 2021. Mount Street Group '66. Until 28 Jan. M-F 10-5.30, Sat 10-1

Victoria & Albert Museum, South Kensington, SW 7. KEN 6371. Museum galleries open free daily. Special exhibitions —Victorian book illustration: Galleries 70-74. Also Contemporary American Fabrics in Restaurant Gallery until 16 Jan. M-Sat 10-6, Sun 2.30-6

William Ware Gallery, 160 Fulham Rd, SW 10. FRO 5268. Old & modern paintings & sculptures permanently. M-Sat 10-6, Sun 2.30-4.30

PERMANENT EXHIBITIONS

Iveagh Bequest, Kenwood House, Hampstead La, NW 3. FIT 1286. Marvellously desirable residence—Georgian gentleman's country house: at least 3 masterpieces permanently visible, including a Rembrandt self-portrait, a Vermeer and an Adam Library. Weekdays 10-4, Sun 2-4

Courtauld Institute Galleries, Woburn Sq, WC 1. LAN 1015. Impressionist and Post-Impressionist Paintings from the Courtauld Collection: Paintings from the Lee & Fry Collections. Exhibition: Newly acquired drawings for the Witt Collection. The Coughton Largilliere Portrait. Daily 10-5, Sun 2-5

Wallace Collection, Hertford House, Manchester Sq, W 1. WEL 0687. Paintings, sculpture, ceramics. European and Oriental armour. Daily 10-5, Sun 2-5

Sir John Soane's Museum, 13 Lincoln's Inn Fields, WC 2. HOL 2107. Unique museum; the private house and collection of the famous architect left exactly as it was when he died. The taste and progressive ideas of the late 18th century are embodied in such features as the indirectly lit dining-room, the collection of classical casts and originals, a Gothic cell, Soane's own drawings and projects, the famous series of Hogarth paintings and a rare early Watteau. Adm free, T-Sat inclusive 10-5. Closed Sun and M

Imperial War Museum, Lambeth Road, SE 1. REL 8922. Paintings and drawings by Sir William Orpen, RA, 1878-1931, official war artist. M-F 10-6, Sun 2-6. Adm free

National Gallery, Trafalgar Sq, WC 2. WHI 7618. Permanent collection of Old Masters, possibly the most comprehensive in the world. Recent acquisitions and pictures rehung, after cleaning, include Cezanne's Bathers and Ucello's Battle of San Romano. M-Sat 10-6, Sun 2-8. Adm free

National Portrait Gallery, St Martin's Place, Trafalgar Sq, WC 2. WHI 8511. Portraits of the famous in British history, AD 796-1964. Acquisitions during 1965 opening 29 Jan. M-Sat 10-5, Sun 2-6. Adm free

Tate Gallery, Millbank, SW 1. TAT 4444. Permanent collection of British painting and sculpture, and foreign modern art. Recent acquisitions include two Ceri Richards, Bernard Cohen, a Paul Jenkins and a Dubuffet. M-Sat 10-6, Sun 2-6. Adm free

SALEROOMS

MON 17 JAN
Antique and reproduction furniture, carpets, porcelain and pictures at Phillips, Son & Neale's. 11 a m

TUES 18 JAN
Chinese ceramics, snuff bottles and works of art at Sotheby's. 11 a m
English and Continental furniture, porcelain and works of art, Eastern carpets and rugs at Phillips, Son & Neal's. 11 a m
Ceramics and objects of art at Puttick & Simpson's. 11 a m
Household furniture and effects at Bonham's Old Chelsea Galleries. 11 a m
Household furniture at Coe's. 10 a m
Georgian and Victorian silver at Phillips, Son & Neale's. 2 p m

WED 19 JAN
Old English silver at Christie's. 11 a m
Old Master paintings at Sotheby's. 11 a m
English and Continental furniture, clocks, mirrors, Eastern rugs and carpets at the Motcomb Galleries. 11 a m & 2.30 p m
Antique furniture at Coe's. 10 a m
Paintings by Old and Modern Masters at Coe's. 2.30 p m

THURS 20 JAN
Sporting prints, naval and military subjects, miscellaneous prints and views at Sotheby's. 2.30 p m
English and Continental furniture and objects of art at Christie's. 11 a m
Fine jewels at Sotheby's. 2.30 p m
Paintings by Old and Modern Masters at Bonham's. 11 a m
All-world stamps at Harmer Rooke's. 11 a m & 2 p m, continuing Fri. In this sale is a fine example of a 1840 penny black valued at around £28

FRI 21 JAN
Narrative and landscape pictures of the 19th & 20th centuries at Christie's. 11 a m. This sale includes 52 paintings from the Northwick Park Collection belonging to the late Captain Edward Spencer-Churchill. One of the most attractive of these is an oil-painting dated 1846 by Petrus Van Schendel showing a twilight village street scene with a girl selling poultry by candlelight. In the same sale are several charming still-lifes of fruit and flowers by the Norwich School artists Edward and Ellen Ladell.
Rugs and carpets, works of art and English and Continental furniture at Sotheby's. 11 a m
Antique and modern furniture and household effects at Phillips, Son & Neale's Marylebone auction-rooms. 10 a m

Addresses and Viewing Days

Bonham & Sons Ltd, Montpelier Galleries, Montpelier St, SW 7 (KNI 9161)—three days before sale

Christie, Manson & Woods Ltd, 8 Kings St, SW 1 (TRA 9060)—three days before sale

Coe & Sons, South Kensington Auction Rooms, 79 Old Brompton Rd, SW 7 (KEN 2422)—one day before sale

Harmer Rooke & Co Ltd, 2 Arundel St, WC 2 (TEM 7941) —week before sale

Motcomb Galleries, 19 Motcomb St, SW 1 (BEL 3636)—two days before sale

Phillips, Son & Neale Ltd, 7 Blenheim St, W 1 (GRO 8541) —two days before sale

Puttick & Simpson Ltd, 7 Blenheim St, W 1 (GRO 8541)—one day before sale

Films

James Fox's first impression of Hollywood is less of glamour than of hunger. For in the filming of James Clavell's novel *King Rat* (Columbia Shaftesbury Avenue now; General Release 23 Jan) director Bryan Forbes wanted actors who could look convincingly starved for the Changi prisoner-of-war camp setting. Fox, fattened up to play the vacuous aviator in *Those Magnificent Men in Their Flying Machines* (Metropole Victoria), faced a crash diet to lose 20 pounds before shooting began. The daily unit lunch consisted of melon, Cottage cheese and celery: the rest of the time he remained on a fish diet. His greatest morale booster was that Forbes joined the cast for their sparse meals but the less dedicated actors, he reflects wisely, got all the close-ups.

In the film, his first in Hollywood, Fox plays a British prisoner who befriends the title character, an American corporal with a parasite's talent for survival. "Bryan is one of the first directors who has gone to Hollywood and not made 'a Hollywood film'," he says enthusiastically. The prison compound was in fact constructed on the same historic acre that has for years echoed to the hooves of a thousand rough-shod Westerns.

At the age of 26 and with three individually acclaimed films behind him and a fourth (*The Chase*, Sam Spiegel's first film since *Lawrence of Arabia*, in which he plays a Texan having an adulterous affair with Jane Fonda) to be released this summer, Fox is eager to live down the publicity that has been given to his public school education, Army career and his father's theatrical agency. After drama school he toured provincial theatres as an assistant stage manager and did some television work before his break in *The Servant*.

"I was going out with Sarah Miles at the time and Dirk Bogarde wanted her for the film and also suggested testing me." This impromptu and irregular test was set up in a Queen's Gate flat at a cost of £600. "I just lolled around looking vaguely bored and man-of-the-world then the director, Joseph Losey, told me to look degenerate. To help me they rushed round a bottle of brandy from the nearest off-licence. It was my toying with the brandy balloon that first gave Losey the idea of filming through the glass and focusing on a distorted image beyond. At the flat it was a wall clock: in the film it was Sarah."

Both Fox and Sarah Miles won the British Film Academy awards as the most promising newcomers of the year.

David Castell

James Fox as the British prisoner Peter Marlowe in King Rat

George Montgomery leads an attack on the German tanks in The Battle of the Bulge

Films recommended by Penelope Houston *of "Sight & Sound" are starred. All programmes subject to last-minute change. Col= colour; WS=wide screen; †= Special late-night shows*

OPENINGS

* W 19 Jan: **SKY WEST & CROOKED** (A). **Leicester Sq Theatre** (WHI 5252). Director: John Mills from a story by Mary Hayley Bell. A mentally retarded girl finds love with a gypsy. Hayley Mills, Ian McShane. Col. 102 min

* Th 20 Jan: **FLIGHT OF THE PHOENIX** (A). **Carlton Haymarket** (WHI 3711). Director: Robert Aldrich. An enforced initiative test for survival after a desert plane crash. James Stewart, Richard Attenborough, Peter Finch, Hardy Kruger, Ernest Borgnine, Christian Marquand, Dan Duryea. Col. WS. 140 min

Th 20 Jan: **GET OFF MY BACK** (X). **Columbia, Shaftesbury Av** (GER 5414). Rehabilitation for drug addicts. Chuck Connors, Edmond O'Brien, Stella Stevens, Eartha Kitt. 113 min

Th 20 Jan (tentative): **CLIMATES OF LOVE** (X). **Berkeley, Tottenham Ct. Rd,** (MUS 8150). Director: Stellio Lorenzi. Amorous conflicts of four people. Marina Vladi, Emmanuele Riva, Alexandra Stuart. France (sub-titled). 150 min

WEST END

AGONY AND THE ECSTASY (U). **Astoria, Charing X Rd** (GER 5385). 2.30, 8.0. Sun: 4.30, 8.0. Director: Carol Reed, from Irving Stone. "Heston hits the ceiling."—*Saturday Review*. Life of Michelangelo. Charlton Heston, Rex Harrison, Diane Cilento, Harry Andrews. Col. Todd-AO. 139 min (plus intermission)

* **BATTLE OF THE BULGE** (A). **Casino, Old Compton St, W 1** (GER 6877). Bookable. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.55. Sun: 4.30, 7.50. Director: Ken Annakin. Henry Fonda, Robert Shaw, Robert Ryan, Dana Andrews. Col. Cinerama. 163 min

* **LE BONHEUR** (X). **Gala Royal, Edgware Rd** (AMB 2345). Pgm: 3.5, 6.15, 9.25. Sun: 6.15, 9.25. Director: Agnès Varda. Prix Delluc 1965. "Absolute *Elle*"—John Coleman. Jean-Claude Drouot, his wife Claire, Marie-France Boyer. France (sub-titled). Col. 79 min. With: THE SILENCE (X)

* **CITIZEN KANE** (A). **Classic. Baker St** (WEL 8836). Sun 16 Jan, 4 days. Pgm: 12.55, 3.20, 5.50, 8.20. Sun: 4.10, 6.20, 8.40. Director: Orson Welles. Fictional biography of an American newspaper magnate. Orson Welles, Joseph Cotton, Agnes Moorehead. 119 min. 1941

* **THE COLLECTOR** (X). **Berkeley, Tottenham Ct Rd** (MUS 8150). Director: William Wyler. Dream fulfilment for a bank clerk. Samantha Eggar ("It is while she is in the cellar that she matures"—Columbia), Terence Stamp (Cannes 1965, Best Actor). Col. 119 min (Check)

* **LES COUSINS** (X). **La Continentale, Tottenham Ct Rd** (MUS 4193). 12.20, 3.50, 7.20. Sun: 3.50, 7.20. Director: Claude Chabrol. The beginning of the New Wave. Jean-Claude Brialy, Gerard Blain. France. 110 min. 1958. With: UNE FEMME MARIEE

CURSE OF SIMBA (A). **International Film Theatre, Westbourne Grove** (BAY 2345). The penalties of shooting sacred lions. Bryant Halliday, Dennis Price, Lisa Danieli. 61 min. With: RED LANTERNS

* **DEAR JOHN** (X). **Cinephone, Oxford St, W 1** (MAY 4721). 11.40, 2.0, 4.20, 6.40, 9.0. Director: Lars Magnus Lingren. The love affair of a waitress & a ship's officer. Jarl Kulle, Christina Schollin. Sweden. 111 min

DO NOT DISTURB (A). **Leicester Sq Theatre, W 1** (WHI 5253) (ends 18 Jan). Pgm: 1.10, 3.32, 5.58, 8.24. Sun: 3.32, 5.58, 8.24. Romantic comedy. Doris Day, Rod Taylor. Col. WS. 102 min. 1965

* **DR NO** (A). **Studio One, 225 Oxford St, W 1** (GER 3300). 3.0, 7.0. Sun: 2.50, 6.50. Director: Terence Young. Caribbean Bond. Sean Connery, Joseph Wiseman, Ursula Andress, Jack Lord. Col. 105 min. With: FROM RUSSIA WITH LOVE (A)

* **UNE FEMME MARIEE** (X).
* **La Continentale, Tottenham**
* **Ct Rd** (MUS 4193). 2.10, 5.40, 9.10. Sun: 5.40, 9.10. Director: Jean-Luc Godard. One day in the life of *a* married woman. Macha Meril, Bernard Noel, Philippe Leroy. France (subtitled). 90 min. With: LES COUSINS (X)

* **4 IN THE MORNING** (X). **Cameo-Royal, Charing X Rd** (WHI 6915). Pgm: 10.35, 12.55, 3.20, 5.45, 8.10. (F & Sat: 10.50 p m). Sun: 2.50, 5.20, 8.0. What would you do if *you* found a body in the Thames? Judi Dench, Norman Rodway, Ann Lynn, Brian Phelan. 94 min

* **FROM RUSSIA WITH LOVE**
* (A). **Studio One, 225 Oxford St, W 1** (GER 3800). 1.5, 5.0, 8.55. Sun: 4.45, 8.45. Director: Terence Young. Bond in Istanbul. Sean Connery, Pedro Armendariz, Daniela Bianchi, Lotte Lenya. Col. 110 min. With: DR NO (A)

FROM THE TERRACE (A). **Baker St Classic** (WEL 8836). Th 13 Jan, 3 days. 12.40, 3.0, 5.40, 8.20. (Sat: 11.15 p m.) Director: Mark Robson. Romantic melodrama. Paul Newman, Joanne Woodward. Col. WS. 144 min

* **GIRL WITH GREEN EYES** (X). **Cameo, Victoria St** (VIC 6588). Sun 16 Jan, 4 days. Pgm: 12.5, 1.50, 3.35, 5.20, 7.10, 9.5. Sun: 4.30, 6.30, 8.30. Love affair between a young Irish girl and a middle-aged writer. Rita Tushingham, Peter Finch. 91 min

† **GREAT RACE** (U). **Coliseum,**
* **St Martin's La, WC 2** (TEM 3161). Bookable. Showing: 2.30, 7.30. Sat: 2.0, 5.15, 8.30, 11.45. Sun: 4.0, 7.30. Director: Blake Edwards. Cost $12 million. Round the world by car in 1908. Jack Lemmon, Tony Curtis. Col. WS. 155 min

HEROES OF TELEMARK (U). **Odeon, Haymarket** (WHI 2738). (From 20 Jan.) Director: Anthony Mann. *The Guns of Navarone* on ice. Kirk Douglas, Richard Harris, Ulla Jacobsson, Michael Redgrave. Col. WS. 131 min

* **HOW TO MURDER YOUR WIFE** (A). **Jacey, Piccadilly** (REG 1449). Pgm: 11.30, 1.40, 3.50, 6.5, 8.15. Sun: 4.0, 6.10, 8.20. Comic consequences of a cartoonist's accidental marriage. Jack Lemmon, Terry-Thomas. Col. 118 min

† **KING RAT** (A). **Columbia, Shaftesbury Av, W 1** (REG 5414). (Ends 19 Jan.) Pgm: 12.45, 3.5, 5.40, 8.20 (Sat only: 11.20). Sun: 2.45, 5.30, 8.15. Director: Bryan Forbes. Survival of the toughest in a Japanese prison camp. George Segal, Tom Courtenay, James Fox, Denholm Elliott, John Mills. 134 min. 1964

† **LADY L** (A). **Empire, Lei-**
* **cester Sq, W 1** (GER 1234). (Ends 19 Jan – tentative) 12.53, 3.30, 6.7, 8.44. (Sat: 11.28.) Sun: 3.13, 5.50, 8.27. Director: Peter Ustinov from Romain Gary. From gutter to riches in turn-of-the-century Paris. Sophia Loren, Paul Newman, Peter Ustinov, David Niven. Col. WS. 124 min

* **LAUGHING TWENTIES** (U). **Ritz, Leicester Sq, W 1** (GER 1234). Pgm: 1.30, 3.49, 6.9, 8.29. Sun: 3.15, 5.35, 7.50. A Robert Youngson production. Compilation of Laurel & Hardy comedy extracts. 79 min

LIFE AT THE TOP (X). **Odeon, Leicester Sq** (WHI 6111). *Room at the Top* 10 years later from the sequel by John Braine. Laurence Harvey, Jean Simmons, Honor Blackman, Michael Craig. 117 min

† **LOVING COUPLES** (X). **Cameo Moulin, Gt Windmill St** (GER 1653). 10.30, 1.55, 5.20, 8.50. (Sat: 10.50.) Sun: 2.15, 5.25, 8.45. Director: Mai Zetterling. Harriette Andersson, Gunnel Lindelom, Gio Petre. Sweden. 95 min. 1964. With: HER BIKINI NEVER GOT WET (A)

* **MAGNIFICENT AMBER-**
* **SONS** (U). **Baker St Classic**
* (WEL 8836). Th 20 Jan, 3 days. Pgm: 12.45, 2.30, 4.35, 6.40, 8.50 (Sat: 11.15 p m). Director: Orson Welles. Son of an arrogant family learns his lesson. Joseph Cotten, Anne Baxter, Tim Holt, Dolores Costello. 88 min. 1942

† **MONSIEUR HULOT'S HOLI-**
* **DAY** (U). **Prince Charles Theatre, Leicester Sq, W 1** (GER 8181). 1.15, 3.0, 5.0, 7.0, 9.0. (F & Sat only: 11.10.) Sun: 1.0, 2.45, 4.40, 6.40, 8.40. Director: Jaques Tati. Misadventures of a Frenchman on holiday. Jaques Tati, Nathalie Pascaud. France. 90 min. 1951/2

† **MY FAIR LADY** (U).
* **Warner, Leicester Sq, W 1**
* (GER 3423). Bookable. 2.30, 7.45. Sat: 2.30, 7.45, 11.15. Sun: 3.0, 7.15. Also at **Royalty, Kingsway, WC 2** (HOL 8004). Bookable. 2.45, 8.0. Sun: 3.15, 7.30. Director: George Cukor, Oscar designs by Cecil Beaton. Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde White. Col. Super Panavision. 185 min

NEVER TOO LATE (A). **Carlton, Haymarket** (WHI 3711). (Ends 19 Jan.) Pgm: 12.40, 3.5, 5.35, 8.10 (Sat: 11.15 p m). Sun: 3.5, 5.35, 8.10. Comedy. Paul Ford, Maureen O'Sullivan, Connie Stevens, Jim Hutton, Lloyd Nolan. Col. WS. 105 min

NO QUESTIONS ON SATURDAY (U). **Cameo-Poly, Upper Regent St, W 1** (LAN 1744). 1.30, 3.45, 6.0, 8.20. Sun: 3.40, 6.0, 8.20. Director: Alex Joffe. Comedy. Robert Hirsch, Rina Ganov, Dahlia Friedland. France/Israel. 106 min

LA NOTTE (X). **Paris-Pullman, Drayton Gardens** (FRE 5898). Director: Michelangelo Antonioni. A vaguely married couple. Marcello Mastroianni, Jean Moreau, Monica Vitti. Italy/France (sub-titled). 120 min. 1960

* **PAJAMA GAME** (U). **Cameo, Victoria St** (VIC 6588). Th 20 Jan, 3 days. Pgm: 11.30, 1.10, 3.5, 5.0, 6.50, 8.50. Musical labour disputes in a pajama factory. Doris Day, John Raitt. Col. 101 min. 1956

* **PINK PANTHER** (A). **Jacey, Marble Arch** (MAY 6396). 11.20, 3.5, 6.50. Sun: 3.5, 6.50. Director: Blake Edwards. A French Inspector for whom the world is a banana skin. Peter Sellers, Capucine, David Niven. Col. WS. 114 min. With: A SHOT IN THE DARK (A) (Check)

RED LANTERNS (X). **International Film Theatre, Westbourne Grove** (BAY 2345). Before they closed. Jenny Karedis, Georges Foundas. Greece (sub-titled). 103 min. With: CURSE OF SIMBA

* **SHAKESPEARE WALLAH** (A). **Academy Two, Oxford St, W 1** (GER 5129). Pgm: 1.10, 3.40, 6.15, 8.55. Sun: 3.40, 6.15, 8.55. Experiences of a touring drama group. Sashi Kapoor, Geoffrey Kendal, Laura Liddel. India. 118 min

SHOT IN THE DARK (A). **Jacey, Marble Arch** (MAY 6396). 1.19, 5.5, 8.50. Sun: 5.5, 8.50. Director: Blake Edwards. Peter Sellers, Elke Sommer, Herbert Lom. Col. WS. 101 min. With: THE PINK PANTHER (A) (Check)

THE KNACK (X). **Paris-Pullman, Drayton Gardens** (FRE 5898). Director: Dick Lester. Cannes Prize 1965. The myth about those who have it and those who don't. Rita Tushingham, Ray Brooks, Michael Crawford, Donal Donnelly. 85 min. With: LA NOTTE (X)

* **THE SILENCE** (X). **Gala**
* **Royal, Edgware Rd** (AMB 2345). Pgm: 1.10, 4.30, 7.40. Sun: 4.30, 7.40. Director: Ingmar Bergman. Sexual gloom in a Grand Hotel. Ingrid Thülin, Gunnel Lindblöm, Jorgen Lindström. Sweden (subtitled). 94 min. With: LE BONHEUR (X)

SLEEPING BEAUTY (U). **Odeon, Haymarket, SW 1** (WHI 2738). Bookable. Showing: M-F: 2.30, 8.0. Sat: 2.30, 5.30, 8.30. Sun: 4.30, 8.0 (ends 19 Jan). Leningrad Kirov Ballet Co. Russia. Col. 100 min

SOUND OF MUSIC (U). **Dominion, Tottenham Ct Rd, W 1** (MUS 2176). Bookable. Showing: 2.30, 8.0. Sun: 4.30, 8.0. Director: Robert Wise. From Rodgers & Hammerstein. Julie Andrews, Christopher Plummer, Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min

† **SPY WHO CAME IN FROM**
* **THE COLD** (A). **Plaza, Picca-**
* **dilly Circus** (WHI 8944). Pgm: 2.0, 5.10, 8.20 (Sat: 11.30 p m). Sun: 2.30, 5.25, 8.20. Director: Martin Ritt. From John Le Carré's novel. Richard Burton, Claire Bloom. Oskar Werner. 112 min

STOLEN HOURS (U). **Cameo, Victoria St** (VIC 6588). Th 13 Jan, 3 days. 11.55, 1.30, 3.20, 5.10, 7.0, 9.0. Brain disease and marriage. Susan Hayward, Michael Craig. Col. 97 min

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). **Metropole, Victoria** (VIC 4673). 2.30, 8.0. Sun: 4.30, 8.0. Director: Ken Annakin. Comic air race before flying was dangerous. Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Jean-Pierre Cassel. Col. Todd-AO. 130 min

* **THUNDERBALL** (A). **Lon-**
* **don Pavilion, Piccadilly Circus, W 1** (GER 2982). Pgm: 10.30, 12.50, 3.20, 5.50, 8.30. Sun: 3.0, 5.50, 8.30. Also at **Rialto, Coventry St, W 1** (GER 3488). Pgm: 12.40, 3.5, 5.40, 8.15. Sun: 2.45, 5.20, 7.55. Director: Terence Young. Bond No 4. Sean Connery, Claudine Auger, Bernard Lee, Louis Maxwell. Col. WS 125 min

* **TOKYO OLYMPIAD** (U).
* **Academy One, Oxford St**
(GER 2981). Bookable at 15s. Showing: 1.20, 3.45, 6.10, 8.45. Sun: 4.5, 6.25, 8.50. Director: Kon Ichikawa. Documentary on the 1964 Olympic Games. Japan. Col. WS. 130 min

Les Patrons Mario Lappon Luigi Buosi

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GENERAL RELEASE

1 DO NOT DISTURB (A). **Rank North General Release.** Sun 16 Jan, 7 days. Director: Ralph Levy. Marital comedy. Stars: Doris Day & Reginald Gardiner (*above*), Rod Taylor, Hermione Baddeley. Col. WS. 102 min. With: UP FROM THE BEACH (U)

2 DRACULA, PRINCE OF DARKNESS (X). **ABC South General Release.** Sun 16 Jan, 7 days. Blood and thunder. Stars: Christopher Lee, Barbara Shelley (*above*), Charles Tingwell. Col. WS. 90 min. With: PLAGUE OF THE ZOMBIES (X)

3 THE HALLELUJAH TRAIL (U). **Rank South General Release.** Sun 16 Jan, 7 days. Director: John Sturges. Comedy western. Stars: Burt Lancaster, Lee Remick, Donald Pleasence, Jim Hutton (*above*). Col. WS. 195 min.

4 UP JUMPED A SWAGMAN (U). **ABC North General Release.** Sun 16 Jan. 7 days. Musical with a dozen new songs. Stars: Frank Ifield, Annette André, Ronald Radd, Richard Wattis, Suzy Kendall (*above*). Col. WS. 87 min. With: THE GUN HAWK (U)

OTHER RELEASES

ADVENTURE & EPICS

5 AMOROUS ADVENTURES OF MOLL FLANDERS (X). **Putney Globe.** Sun 16 Jan, 7 days. Director: Terence Young. Slut's progress through London society via Newgate to the New World. Kim Novak, Richard Johnson, Angela Lansbury, Vittorio De Sica, Leo McKern, George Sanders, Hugh Griffith, Daniel Massey. Col. WS. 122 min. With: SCENE NUN, TAKE ONE (A)

6 CAPTAIN BLOOD (U). **Notting Hill Imperial Playhouse.** M 17 Jan, 3 days. Pirates. Jean Marais, Bourvil. France. Col. 95 min. With: VIKING WOMEN (A)

7 DIAMOND HEAD (A). **Tooting Bec Classic.** Sun 16 Jan, 4 days. 1.10, 4.55, 8.50. Sun: 4.30, 8.45. Melodrama set in Hawaii. Charlton Heston, George Chakiris. Col. 107 min. With: THE THRILL OF IT ALL (A)

8 DONOVAN'S REEF (U). **Paddington Essoldo.** M 17 Jan, 3 days. Director: John Ford. Fun and games on a Pacific island. John Wayne, Lee Marvin, Dorothy Lamour, Cesar Romero. Col. 108 min. With: BELLBOY (U)

9 55 DAYS AT PEKING (U). **Hendon Gala.** Sun 16 Jan, 7 days. Director: Anthony Mann. Heroics and courage during the Boxer rising in China. Charlton Heston, Ava Gardner, David Niven. Col. WS. 134 min

10 GOLIATH AND THE DRAGON (U). **Hackney Essoldo.** Sun 16 Jan, 4 days. Spectacular struggle between Kings of the Ancient World. Mark Forest, Broderick Crawford. Italy/France (dubbed). Col. WS. 87 min. With: STORY OF THE COUNT OF MONTE CRISTO (U)

11 GOLIATH, KING OF THE SLAVES (U). **Clapton Kenninghall.** Th 20 Jan, 3 days. Gordon Scott. Italy. Col. WS. 75 min. With: ULYSSES AGAINST HERCULES (U)

12 **HIS MAJESTY O'KEEEFE** (U). **Dalston Classic.** Sun 16 Jan, 4 days. 1.15, 4.25, 7.25. Sun: 4.25, 7.35. South Sea traders, copra, love and Germans. Joan Rice, Burt Lancaster. Col. 109 min. 1953. With: THE PURPLE MASK (U)

13 **INVINCIBLE MASKED RIDER** (A). **Hackney Pavilion.** Sun 16 Jan, 7 days. 18th-century Fairbanksiana. Pierre Brice, Helene Chanel. Italy/France. Col. WS. 94 min. With: LICENSED TO KILL (A)

14 **INVINCIBLE SEVEN** (U). **Camberwell Grand.** Th 20 Jan, 3 days. Revolting Spartans. Tony Russell, Helga Line. Italy/Spain (dubbed). Col. WS. 81 min. With: BLOOD ON THE ARROW (U)

15 **KING OF THE KHYBER RIFLES** (A). **Chelsea Essoldo & Queensbury Essoldo.** Sun 16 Jan, 7 days. North West India. Tyrone Power, Terry Moore, Michael Rennie, Guy Rolfe. Col. 100 min. 1953. With: RIVER OF NO RETURN (A)

16 **LORD JIM** (A). **Harringay Curzon.** Th 20 Jan, 3 days. Director: Richard Brooks. From Conrad. Jim of Cambodia. Peter O'Toole, James Mason, Curt Jurgens, Dahlia Lavi. Col. 120 min

17 **MAJOR DUNDEE** (A). **St Pancras Tolmer.** Th 20 Jan, 3 days. Director: Sam Peckinpah. Period excitement with cavalry. Charlton Heston, Richard Harris. Col. WS. 119 min. With: WOMAN HUNT (A)

18 **MASQUE OF RED DEATH** (X). **Victoria Biograph.** M 17 Jan, 3 days. Director: Roger Corman. Gothic melodrama. Vincent Price, Hazel Court. Col. WS. 84 min. With: MAN WITH THE X-RAY EYES (X)

19 **MONSTER MEETS THE GORILLA** (U). **Brixton Classic.** Sun 16 Jan, 4 days. 1.25, 4.25, 7.30. Sun: 4.30, 7.30. Vaudeville artists lost on a desert island. Bela Lugosi, Sammy Petrillo. 74 min. 1952. With: DIARY OF A NUDIST (A)

20 **PURPLE MASK** (U). **Dalston Classic.** Sun 16 Jan, 4 days. 2.50, 6.0, 9.10. Sun: 6.10, 9.25. A kind of Pimpernel. Tony Curtis, Colleen Miller. Col. WS. 82 min. 1955. With: HIS MAJESTY O'KEEFE (U)

21 **RED BALLOON** (U). **Croydon Classic.** Sun 16 Jan, 4 days. 3.40, 7.5. Sun: 4.0, 7.15. A boy and a balloon in Montmartre. Pascal Lamorisse. France. Col. 36 min. 1956. With: HAMLET (U)

22 **RIVER OF NO RETURN** (A). **Chelsea Essoldo & Queensbury Essoldo.** Sun 16 Jan, 7 days. Director: Otto Preminger. Over the rockies on a raft. Robert Mitchum, Marilyn Monroe. Col. WS. 90 min. 1954. With: KING OF THE KHYBER RIFLES (A)

23 **SCENE NUN, TAKE ONE** (U). **Putney Globe.** Sun 16 Jan, 7 days. An actress dressed as a nun wanders round London. Susannah York. 26 min. 1964. With: THE AMOROUS ADVENTURES OF MOLL FLANDERS (X)

25 **STORY OF THE COUNT OF MONTE CRISTO** (U). **Hackney Essoldo.** Sun 20 Jan, 4 days. Director: Claude Autant-Lara. Honest to Dumas. Louis Jourdan, Yvonne Furneaux. France/Italy (dubbed). Col. WS. 90 min. With: GOLIATH AND THE DRAGON (U)

26 **STOWAWAY IN THE SKY** (U). **Kilburn Classic.** Sun 16 Jan, 4 days. 3.35, 7.10. Sun: 4.5, 7.35. Over France in a balloon. Pascal Lamorisse, Andre Gille. Narrated by Jack Lemmon. France. Col. 61 min. With: HENRY V (U)

27 **SWORDSMAN OF SIENA** (U). **Hackney Essoldo.** Th 20 Jan, 3 days. Swashbuckling adventure. Stewart Granger, Sylva Koscina. Italy/France (dubbed). Col. WS. 95 min. With: LOVE IN LAS VEGAS (U)

28 **THREE AVENGERS** (U). **Camberwell Grand.** M 17 Jan, 3 days. Roman spectacle. Lisa Gastoni, Alan Steel, Nimmo Palmara. Italy (dubbed). Col. WS. 98 min. With: VALLEY OF FURY (U)

29 **ULYSSES AGAINST HERCULES** (U). **Clapton Kenninghall.** Th 20 Jan, 3 days. Georges Marchal, Michael Lane. Italy/France (dubbed). Col. WS. 99 min. With: GOLIATH, KING OF THE SLAVES (U)

30 **VIKING WOMEN** (A). **Notting Hill Imperial Playhouse.** M 17 Jan, 3 days. Director: Roger Corman. Primitive melodrama. Abby Dalton, Susan Cabot. US. B & W. 63 min. 1957. With: CAPTAIN BLOOD (U)

31 **WILD STALLION** (U). **Croydon Classic.** Th 20 Jan, 3 days. 4.5, 7.15. Little fisher boy tames a stallion in the Camargue. France. 40 min. 1953. With: HENRY V (U)

COMEDIES

32 **BELLBOY** (U). **Paddington Essoldo.** M 17 Jan, 3 days. Director: Jerry Lewis. The adventures of a zany bell-hop in a large hotel. Jerry Lewis, Ken Murray, Marie Wilson. 72 min. With: DONOVAN'S REEF (U)

33 **CARRY ON JACK** (A). **Waterloo Stn Classic.** Sun 16 Jan, 4 days. 3.0, 4.35, 6.35, 8.35. Naval carry-on. Kenneth Williams, Juliet Mills, Bernard Cribbins. Col. 91 min.

34 **THE EARLY BIRD** (U). **Raynes Pk Rialto.** Sun 16 Jan, 7 days. **Southfields Plaza.** M 17 Jan, 6 days. Comic adventures of a milkman. Norman Wisdom, Edward Chapman, Jerry Desmonde. Col. 98 min. With: FLUFFY (U)

35 **FLUFFY** (U). **Raynes Pk Rialto.** Sun 16 Jan, 7 days. **Southfields Plaza.** M 17 Jan, 6 days. Comedy lion taming. Tony Randall, Howard Morris, Shirley Jones. Col. WS. 92 min. With: THE EARLY BIRD (U)

36 **IT'S A MAD, MAD, MAD, MAD WORLD** (U). **Enfield Rialto.** M 17 Jan, 6 days. Director: Stanley Kramer. Pan-American search for stolen money. Spencer Tracy, Mickey Rooney, Buster Keaton. Col. WS. 192 min.

37 **THE THRILL OF IT ALL** (A). **Tooting Bec Classic.** Sun 16 Jan, 4 days. 3.0, 6.50. Sun: 6.35. Housewife and an eccentric tycoon. Doris Day, James Garner, Arlene Francis. Col. 108 min. With: DIAMOND HEAD (A)

38 **WILD AND WONDERFUL** (U). **Palmers Green Queens Hall.** Sun 16 Jan, 7 days. Eternal triangle—boy, girl and poodle. Tony Curtis, Christine Kaufmann. Col. 87 min. With: MARNIE (X)

39 **WIVES AND LOVERS** (X). **Golders Green Ionic.** Sun 16 Jan, 7 days. Marital comedy. Janet Leigh, Van Johnson, Shelley Winters. 103 min. With: YESTERDAY, TODAY AND TOMORROW (X)

40 **YESTERDAY, TODAY AND TOMORROW** (X). **Golders Green Ionic.** Sun 16 Jan, 7 days. Director: Vittorio de Sica. Comedy in three episodes. Oscar for best foreign film. Sophia Loren, Marcello Mastroianni. Italy/France (dubbed). Col. WS. 119 min. 1963. With: WIVES AND LOVERS (X)

DOCUMENTARIES

41 **AMBUSH** (A). **St Pancras Tolmer.** M 17 Jan, 3 days. Documentary war drama set in Indonesia. Col. 31 min. With: ZORBA THE GREEK (X)

42 **TERMINUS** (U). **Kilburn Classic.** Th 20 Jan, 3 days. 1.0, 4.20, 7.35. Director: John Schlesinger. (Venice Documentary Prize 1961.) 24 hours in the life of Waterloo Station. 30 min. 1961. With: HAMLET (U)

DRAMAS

43 **ALWAYS WHEN NIGHT FALLS** (X). **Belmont Essoldo** Sun 16 Jan, 7 days. **Eltham Hill Gaumont.** M 17 Jan, 6 days. Murky medical drama. Jan Hendriks, Hannelore Elsner. W Germany (dubbed). 81 min. With: FRUSTRATION (X)

44 **APARAJITO** (U). **Hampstead Everyman.** M 17 Jan, 7 days. Director: Satyajit Ray. Second part of Indian trilogy about family life in Benares. Smaran Ghoshal, Kanu Banerjee. India (sub-titled). 110 min. 1956

45 **BAD ONE** (X). **Becontree Odeon.** T 18 Jan only. Director Roger Corman. College girl nearly drives schoolmate to suicide. Susan Cabot, Barboura O'Neil. US. 59 min. With: DAY THE WORLD ENDED (X)

46 **CARDINAL** (A). **Tooting Bec Classic.** Th 20 Jan, 3 days. 1.15, 4.10, 7.25. Director: Otto Preminger. "From log cabin to Vatican City."—*The Observer*. Tom Tryon, Raf Vallone, Romy Schneider, John Huston. Col. WS. 175 min.

47 **CARPETBAGGERS** (X). **Harringay Curzon.** Sun 16 Jan, 4 days. Director: Edward Dmytryk. From Harold Robbins. Sex, power and plastics tycoons in the 1920s. Carroll Baker, George Peppard, Alan Ladd, Martha Hyer. Col. WS. 151 min.

48 **CAT ON A HOT TIN ROOF** (X). **East Ham Granada.** M 17 Jan, 6 days. Director: Richard Brooks. From Tennessee Williams' study of sexual inhibition. Elizabeth Taylor, Burl Ives, Paul Newman. Col. 108 min. 1958. With: CHILDREN OF THE DAMNED (X)

49 **FRUSTRATION** (X). **Belmont Essoldo.** Sun 16 Jan, 7 days. **Eltham Hill Gaumont.** M 17 Jan, 6 days. Sex drama. Ingrid Thülin, Paul Hubschmidt. W Germany/France. 90 min. 1964. With: ALWAYS WHEN NIGHT FALLS (X)

50 **HAMLET** (U). **Croydon Classic.** Sun 16 Jan, 4 days. 1.5, 4.25, 7.55. Sun: 4.35, 7.55. **Kilburn Classic.** Th 20 Jan, 3 days. 1.40, 5.0, 8.15. Laurence Olivier (also directs), Jean Simmons. 155 min. 1948. With: THE RED BALLOON (U) Croydon Classic. TERMINUS (U) Kilburn Classic

51 **HENRY V** (U). **Croydon Classic.** Th 20 Jan, 3 days. 1.50, 5.0, 8.10. **Kilburn Classic.** Sun 16 Jan, 4 days. 1.15, 4.50, 8.30. Sun: 5.15, 8.40. Laurence Olivier (also directs), Leslie Banks, Esmond Knight, Leo Genn, Renee Asherson, Robert Newton. Col. 137 min. 1944. With: THE WILD STALLION (U) Croydon Classic. STOWAWAY IN THE SKY (U) Kilburn Classic

52 **JOURNEY INTO AUTUMN** (X). **Notting Hill Classic.** Th 20 Jan, 3 days. 12.55, 2.50, 4.50, 6.50, 8.50 (Sat 11.15 p m). Director: Ingmar Bergman. The love affair of a model and a photographer. Eva Dahlbeck, Harriet Andersson, Gunnar Bjornstrand. Sweden (sub-titled). 86 min. 1955

53 **MARNIE** (X). **Palmers Grn Queens Hall.** Sun 16 Jan, 7 days. Director: Alfred Hitchcock. A compulsive thief falls in love with her boss. Sean Connery, Tippi Hendren. Col. 130 min. With: WILD AND WONDERFUL (U)

54 **NUN'S STORY** (U). **Stockwell Classic.** Th 20 Jan, 3 days. 1.30, 4.0, 7.15. Director: Fred Zinneman. Belgian novice tests her faith nursing in the Congo. Audrey Hepburn, Peter Finch. Col. 149 min

55 **PEYTON PLACE** (A). **Shepherds Bush Essoldo, Highams Pk Regal & Ewell Rembrandt.** Sun 16 Jan, 7 days. **Poplar Essoldo, King's X Odeon & Woolwich Granada.** M 17 Jan, 6 days. **Brixton Granada.** M 17 Jan, 5 days. Director: Mark Robson. Sex and dramatics in a small American town. Lana Turner, Diane Varsi, Russ Tamblyn. Col. WS. 155 min

56 **REFORMSCHOOL GIRL** (A). **Becontree Odeon.** F 21 Jan only. Trouble in a girls' reformatory. Gloria Castillo, Ross Ford. 69 min. With: BEAST WITH A MILLION EYES (X)

57 **TASTE OF HONEY** (X). **Chelsea Classic.** Sun 16 Jan, 4 days. 12.50, 2.50, 4.55, 7.0, 9.5. Sun: 4.30, 6.35, 8.45. Director: Tony Richardson. Shelagh Delaney's Salford. The relationship of a pregnant girl and maternal homosexual. Rita Tushingham, Murray Melvin, Dora Bryan. 100 min

58 **THROUGH A GLASS DARKLY** (X). **Notting Hill Classic.** Sun 16 Jan, 4 days. 12.45, 2.35, 4.40, 6.45, 8.55. Sun: 4.30, 6.30, 8.40. Director: Ingmar Bergman. Part of Bergman's trilogy of films on man's relationship to God. Harriet Andersson, Max Von Sydow. Sweden (sub-titled). 91 min

59 **WAR & PEACE** (U). **Stockwell Classic.** Sun 16 Jan, 4 days. 12.45, 3.45, 7.10. Sun: 4.5, 7.20. Director: King Vidor. Epic version of Tolstoi's novel. Audrey Hepburn, Henry Fonda, Mel Ferrer, Herbert Lom, John Mills, Anita Ekberg, Oscar Homolka, Vittorio Gassman. US/Italy. Col. 208 min. 1956

60 **ZORBA THE GREEK** (X). **St Pancras Tolmer.** M 17 Jan, 3 days. Director: Michael Cacoyannis. A winter in Crete, from the novel by Kazanzakis. Anthony Quinn, Alan Bates, Lila Kedrova (1964 Oscar for best supporting actress). Greece/US. 122 min. With: AMBUSH (A)

HORROR & SCIENCE FICTION

61 **BEAST WITH A MILLION EYES** (A). **Becontree Odeon.** F 21 Jan only. Domination by telepathy. Paul Birch, Lorna Thayer. 70 min. With: REFORM SCHOOL GIRL (A)

62 **THE BRAIN EATERS** (A). **Becontree Odeon.** W 19 Jan only. Parasites attempt to take over the world. Edwin Nelson, Alan Frost. 60 min. With: PHANTOM FROM 10,000 LEAGUES (A)

63 **A BUCKET OF BLOOD** (X). **Becontree Odeon.** M 17 Jan only. Director: Roger Corman. A mad waiter. Dick Miller, Barboura Morris. 66 min. With: THE SCREAMING SKULL (X)

64 **CAGE OF DOOM** (X). **Becontree Odeon.** Th 20 Jan only. A time machine and a "future woman". Ward Costello, Joyce Holden. 74 min. With: TEENAGE FRANKENSTEIN (X)

65 **CHILDREN OF THE DAMNED** (X). **East Ham Granada.** M 17 Jan, 6 days. Zombie children in an English village. Ian Hendry, Alan Badel, Barbara Ferris. 90 min. With: CAT ON A HOT TIN ROOF (X)

66 **DAY THE WORLD ENDED** (X). **Becontree Odeon.** T 18 Jan only. Director: Roger Corman. After the bomb. Richard Denning, Lori Nelson. Col. 80 min. With: THE BAD ONE (X)

67 **DEMONS OF THE SWAMP** (X). **Becontree Odeon.** Sat 22 Jan only. Ken Clark. 60 min. With: NIGHT OF THE BLOOD BEAST (X)

68 **EVIL OF FRANKENSTEIN** (X). **Clapton Kenninghall.** Sun 16 Jan, 4 days. Director: Freddie Francis. The monster takes another Hammering. Peter Cushing. Col. 84 min. With: KISS OF THE VAMPIRE (X)

69 **FRANKENSTEIN** (X). **Waterloo Stn Classic.** Th 20 Jan, 3 days. 4.25, 6.55, 9.30. The original horror. Boris Karloff, Mae Clarke. 68 min. 1931. With: HOUSE OF DRACULA (X)

70 **FROM THE EARTH TO THE MOON** (U). **Stepney Essoldo.** Th 20 Jan, 3 days. Joseph Cotten, George Sanders, Debra Paget. Col. 100 min. With: DUEL AT SILVER CREEK (A)

71 **GODZILLA V THE THING** (X). **Islington Rex.** M 17 Jan, 3 days. Godzilla fights the product of a radio-active egg. Akira Takarada, Yuriko Hoshi, Hiroshi Koizumi. Japan (dubbed). Col. WS. 87 min. With: THE TIME TRAVELLERS (A)

72 **HOUSE OF DRACULA** (X). **Waterloo Stn Classic.** Th 20 Jan, 3 days. 3.0, 5.30, 8.0. Director: Erle Kenton. Early terror. Lon Chaney, John Carradine. 67 min. 1945. With: FRANKENSTEIN (X)

73 **HOUSE OF WAX** (X). **Harrow Rd Prince of Wales.** M 17 Jan, 6 days. A New York wax museum in 1900 and a psychopathic murderer. Frank Lovejoy, Vincent Price, Phyllis Kirk. Col. 87 min. 1953. With: PHANTOM OF THE RUE MORGUE (X)

74 **KISS OF THE VAMPIRE** (X). **Clapton Kenninghall.** Sun 16 Jan, 4 days. Director: Don Sharp. Recruitment of bloodsuckers. Clifford Evans, Noel Willman, Edward de Souza. Col. 87 min. 1962. With: EVIL OF FRANKENSTEIN (X)

75 **MAN WITH THE X-RAY EYES** (X). **Victoria Biograph.** M 17 Jan, 3 days. Director: Roger Corman. If thine eye offend thee . . . Ray Milland, Diana van de Vlis. Col. WS. 80 min. 1963. With: MASQUE OF RED DEATH (X)

76 **NIGHT OF THE BLOOD BEAST** (X). **Becontree Odeon.** Sat 22 Jan only. Michael Emmet. 65 min. With: DEMONS OF THE SWAMP (X)

77 **PHANTOM FROM 10,000 LEAGUES** (A). **Becontree Odeon.** W 19 Jan only. Mad scientist and his monster. Kent Taylor, Cathy Downs. 80 min. With: THE BRAIN EATERS (X)

78 **PHANTOM OF THE RUE MORGUE** (X). **Harrow Rd Prince of Wales.** M 17 Jan, 6 days. From Edgar Allan Poe. Karl Malden, Patricia Medina. Col. 84 min. 1954. With: HOUSE OF WAX (X)

79 **THE SCREAMING SKULL** (X). **Becontree Odeon.** M 17 Jan only. Macabre horror. John Hudson, Peggy Weber, Toni Johnson. 66 min. With: A BUCKET OF BLOOD (X)

80 **TEENAGE FRANKENSTEIN** (X). **Becontree Odeon.** Th 20 Jan only. Body of a boy, mind of a monster, soul of an unearthly thing. Whit Bissel, Phyllis Coates, Robert Burton. 68 min. With: CAGE OF DOOM (X)

81 **THE TIME TRAVELLERS** (A). **Islington Rex.** M 17 Jan, 3 days. World in 2071 after a nuclear war. Preston Foster, Philip Carey, Merry Anders, John Hoyt. Col. 84 min. With: GODZILLA V THE THING (X)

MUSICALS

82 **FOLLOW THAT DREAM** (U). **Harlesden Coliseum.** M 17 Jan, 6 days. Director: Gordon Douglas. The best of the Presleys. Elvis Presley, Anne Helm, Arthur O'Connell. Col. WS. 109 min. With: THE MAGNIFICENT SEVEN (U)

83 **LOVE IN LAS VEGAS** (U). **Hackney Essoldo.** Th 20 Jan, 3 days. Elvis wins the car race and the heroine. Elvis Presley, Ann-Margret. Col. WS. 83 min. With: SWORDSMAN OF SIENA (U)

84 **WEST SIDE STORY** (A). **Ealing Walpole.** Sun 16 Jan, 7 days. **Acton Granada, King's X Century & Kilburn Grange.** M 17 Jan, 6 days. Director: Robert Wise. Music by Bernstein. 10 Academy Awards. Natalie Wood, Richard Beymer, Rita Moreno.

Russ Tamblyn, George Chakiris. Col. WS. 153 min

85 **WILD IN THE COUNTRY** (A). **Praed St Classic.** Sun 16 Jan, 7 days. 1.10, 4.55, 8.45. Sun: 5.30, 9.5. "A glum excursion into *Peyton Place* country."—*The Times*. Elvis Presley, Tuesday Weld. Col. WS. 114 min. With: YELLOWSTONE KELLY (U)

86 **THE YOUNG ONES** (U). **Victoria Biograph.** Th 20 Jan, 3 days. Director: Sidney J. Furie The first of the English pop musicals. Cliff Richard, The Shadows. Col. WS. 108 min. With: THE SET UP (U)

OPERA & BALLET

87 **CINDERELLA** (U). **Epsom Odeon.** W 19 Jan only. Ballet by Prokofiev. Bolshoi Ballet Company. USSR. Col. 84 min. With: ROMEO & JULIET (U)

88 **ROMEO AND JULIET** (U). **Epsom Odeon.** W 19 Jan only. Music by Prokofiev. Cannes Festival Prize 1955. The Bolshoi Ballet Company with Ulanova. USSR. Col. 96 min. 1954. With: CINDERELLA (U)

89 **DER ROSENKAVALIER** (U). **Hounslow Odeon.** W 19 Jan only. Salzburg Festival performance of the Strauss opera. Elisabeth Schwarzkopf, Sena Jurinac, Anneliese Rothenberger, Otto Edelmann. Col. WS. 192 min.

THRILLERS

90 **DIARY OF A NUDIST** (A). **Brixton Classic.** Sun 16 Jan, 4 days. 3.5, 6.10, 9.15, Sun: 6.15, 9.15. Inside story of a sun club. Dave Decker, Norman Casserley. Col. 72 min. With: MONSTER MEETS THE GORILLA (U)

91 † **LEAGUE OF GENTLEMEN** (A). **Chelsea Classic.** Th 20 Jan, 3 days. 12.45, 3.20, 6.0, 8.40. (Sat: 11.30 p m). Perfect robbery planned on military lines. Jack Hawkins, Nigel Patrick, Roger Livesey, Bryan Forbes. 116 min

92 **LICENSED TO KILL** (A). **Hackney Pavilion, Watford Essoldo & Barkingside State.** Sun 16 Jan, 7 days. James Bond parody. Tom Adams, Karel Stepanek, Veronica Hurst. Col. 96 min. With: THE INVINCIBLE MASKED RIDER (A) Hackney; ZORRO & THE THREE MUSKETEERS (U) Watford; TRIUMPH OF HERCULES (U) Barkingside

93 **SET UP** (U). **Victoria Biograph.** Th 20 Jan, 3 days. Director: Gerard Glaister. Jewel robbery from Edgar Wallace. Maurice Denham, John Carson, Anthony Bate. 58 min. With: THE YOUNG ONES (U)

94 **SPY WITH MY FACE** (A). **Paddington Essoldo.** Th 20 Jan, 3 days. From the U.N.C.L.E. TV series. Robert Vaughn, Senta Berger. Col. 86 min. With: THE SHEEPMAN (U)

95 **TO TRAP A SPY** (A). **Tooting Astoria & Stoke Newington Coliseum.** Sun 16 Jan, 7 days. **Islington Rex.** Th 20 Jan, 3 days. First film in the U.N.C.L.E. series. Robert Vaughn, Luciana Paluzzi. Col. WS. 90 min. With: THE PASSWORD IS COURAGE (U) Tooting; THE ROUNDERS (A) Stoke Newington & Islington

96 **WHO WAS MADDOX?** (U). **Dalston Classic.** Th 20 Jan, 3 days. 3.20, 7.0. Director: Geoffrey Nethercott. Blackmail thriller. Bernard Lee, Suzanne Lloyd, Jack Watling. 62 min. With: RIO BRAVO (U)

97 **WOMAN HUNT** (A). **St Pancras Tolmer.** Th 20 Jan, 3 days. Tough guy unmasks ex-wife's killer. Steven Peck, Lisa Lu, Berry Kruger. 60 min. With: MAJOR DUNDEE (A)

98 **YANKEE PASHA** (U). **Brixton Classic.** Th 20 Jan, 3 days. 1.0, 4.10, 7.20. An American hunter's search for a girl in Morocco. Jeff Chandler, Rhonda Fleming. Col. 84 min. 1954. With: THE SEARCHERS (U)

WAR

99 **HEROES OF TELEMARK** (U). **Sutton Granada.** Sun 16 Jan, 7 days. Director: Anthony Mann. *The Guns of Navarone* on ice. Kirk Douglas, Richard Harris, Ulla Jacobson, Michael Redgrave. Col. WS. 131 min. With: EUROPEAN TAPESTRY (U)

100 **OPERATION CROSSBOW** (A). **Stepney Essoldo.** M 17 Jan, 3 days. WW II operation against the V2. Sophia Loren, George Peppard, Tom Courtenay. Col. WS. 116 min. With: GUNS OF DIABLO (U)

101 **PASSWORD IS COURAGE** (U). **Tooting Astoria.** Sun 16 Jan, 7 days. POW's in Poland. Dirk Bogarde, Alfred Lynch. 116 min. With: TO TRAP A SPY (A)

WESTERNS

102 **BLOOD ON THE ARROW** (U). **Camberwell Grand.** Th 20 Jan, 3 days. Indian trouble. Dale Robertson, Martha Hyer. Col. 91 min. With: THE INVINCIBLE SEVEN (U)

103 **CARIBOU TRAIL** (U). **Notting Hill Imperial Playhouse.** Th 20 Jan, 3 days. Cattlemen versus Indians. Randolph Scott, George Hayes. Col. 80 min. 1949. With: MOHAWK (U)

104 **DUEL AT SILVER CREEK** (A). **Stepney Essoldo.** Th 20 Jan, 3 days. Director: Don Siegel. Audie Murphy, Faith Domergue. Col. 72 min. With: FROM THE EARTH TO THE MOON (U)

105 **GUNS OF DIABLO** (U). **Stepney Essoldo.** M 17 Jan, 3 days. Wagon train feud. Charles Bronson, Susan Oliver. 56 min. With: OPERATION CROSSBOW (A)

106 **MAGNIFICENT SEVEN** (U). ✱ **Harlesden Coliseum & Bayswater ABC.** M 17 Jan, 7 days. Director: John Sturges. The defence of a Mexican village by hired guns. Suddenly last samurai. Yul Brynner, Eli Wallach, Steve McQueen, James Coburn. Col. WS. 126 min. With: Harlesden only, FOLLOW THAT DREAM (U)

107 **MOHAWK** (U). **Notting Hill Imperial Playhouse.** Th 20 Jan, 3 days. Frontier drama. Scott Brady, Neville Brand. Col. WS. 79 min. With: CARIBOU TRAIL (U)

108 **RIO BRAVO** (U). **Dalston** ✱ **Classic.** Th. 20 Jan, 3 days. 1.0, ✱ 4.35, 8.10. Director: Howard Hawks. Classic western. John Wayne, Dean Martin, Rick Nelson. Col. 141 min. With: WHO WAS MADDOX? (U)

109 **THE ROUNDERS** (A). ✱ **Stoke Newington Coliseum.** Sun 16 Jan, 7 days. **Islington Rex.** Th 20 Jan, 3 days. Comedy of rootless cowboys. Glenn Ford, Henry Fonda. US. Col. WS. 74 min. With: TO TRAP A SPY (A)

110 **THE SEARCHERS** (U). ✱ **Brixton Classic.** Th 20 Jan, ✱ 3 days. 2.30, 5.40, 8.55. Director: John Ford. Search for a girl captured by Indians. John Wayne, Jeffrey Hunter. Col. WS. 116 min. With: YANKEE PASHA (U)

111 **THE SHEEPMAN** (U). **Pad-** ✱ **dington Essoldo.** Th 20 Jan, 3 days. Sheepman versus cattlemen. Glenn Ford, Shirley MacLaine. Col. WS. 86 min. With: SPY WITH MY FACE (A)

112 **VALLEY OF FURY** (U). **Camberwell Grand.** M 17 Jan, 3 days. Victor Mature, John Lund. Col. 86 min. With: THREE AVENGERS (U)

113 **YELLOWSTONE KELLY** (U). **Praed St Classic.** Sun 16 Jan, 7 days. 3.5, 6.55. Sun: 4.0, 7.30. Clint Walker, Ed Byrnes, Andra Martin. Col. 91 min. With: WILD IN THE COUNTRY (A)

SUNDAY SPECIALS

✱ **TALES OF TERROR** (X). Director: Roger Corman. Three-part Poe horror. Vincent Price, Peter Lorre. Col. 88 min. With: **ATTACK OF THE CRAB MONSTERS** (X). Director: Roger Corman. Radiated crabs. Richard Garland. 63 min. Double bill at: **Acton Granada** (ACO 4484)

INVASION OF THE HELL CREATURES (X). Steve Ferrell, Gloria Castillo. 73 min. With: **BLOOD IS MY HERITAGE** (X). A rock 'n' rolling vampire. Sandra Harrison, Louise Lewis. 69 min. Double bill at: **Becontree Odeon** (SEV 2302)

JACK THE RIPPER (X). Revulsion of prostitutes. Lee Patterson, Betty McDowell. 84 min. 1958. With: **THE FLESH AND THE FIENDS** (X). Director: John Gilling. Edinburgh 1820, with grave robbers Burke & Hare. Peter Cushing, Donald Pleasence. 97 min. 1959. Double bill at: **Brixton Granada** (BRI 2201)

MIGHTY WARRIOR (U). Director: Luigi Capuano. Spectacle. Samson Burke, Wandisa Guida. Italy. Col. 79 min. 1958. With: **EDGE OF ETERNITY** (U). Murder mystery. Cornel Wilde, Victoria Shaw. 101 min. Double bill at: **Camberwell Grand** (ROD 4341).

THE WASP WOMAN (X). Director: Roger Corman. Science fiction beauty treatment. Susan Cabot, Fred Eisley, Michael Marks. 73 min. 1959. With: **BEAST FROM HAUNTED CAVE** (X). A monster in South Dakota. Michael Forest, Sheila Carol, Frank Wolff. 75 min. 1959. Double bill at: **Camden Town Plaza** (GUL 2443)

IT CONQUERED THE WORLD (X). Director: Roger Corman. Peter Graves, Beverly Garland, Lee van Cleef. 68 min. 1956. With: **I WAS A TEENAGE WEREWOLF** (X). College boy possessed. Michael Landon, Yvonne Lime. 74 min. 1957. Double bill at: **Deptford Odeon** (TID 3500)

THE TARTARS (A). War between Tartars and Vikings. Orson Welles, Victor Mature. Italy (dubbed). Col. WS. 83 ✱ min. With: **BLIND DATE** (A). ✱ Director: Joseph Losey. Thriller. Hardy Kruger, Stanley Baker. 95 min. 1959. Double bill at: **East Ham Granada** (GRA 3000)

DESTRY (A). Son of a fighting lawman cleans up a town without guns. Audie Murphy, Mari Blanchard. Col. 85 min. 1954. With: **BRUSH FIRE** (U). Director: Jack Warner Jr. Guerilla rebellion in S.E. Asia. John Ireland, Everett Sloane. 77 min. Double bill at: **Hammersmith Broadway** (RIV 6120)

DRAGON WELLS MASSACRE (A). Wagon train fights it out with Apaches. Barry Sullivan, Mona Freeman. Col. WS. 97 min. 1956. With: THE TARTARS (A). Double bill at: **Harlesden Coliseum** (ELG 4957)

BLOOD & ROSES (X). Director: Roger Vadim. Reincarnation and a lesbian vampire. Mel Ferrer, Elsa Martinelli. France/Italy (dubbed). Col. WS. 84 min. 1960. With: **CAGE OF DOOM** (X). A time machine and a "future woman". Ward Costello, Joyce Holden. 74 min. 1958. Double bill at: **Harrow Rd Prince of Wales** (CUN 3303)

PERSEUS AGAINST THE MONSTERS (A). The rescue of Andromeda and the defeat of Argos. Richard Harrison. Italy/Spain (dubbed). Col. WS. 94 min. With: **JUNGLE ST** (A). Crime melodrama. David McCallum, Jill Ireland. 81 min. Double bill at: **Kensal Rise Odeon** (LAD 3786)

ON FRIDAY AT ELEVEN (A). The "perfect crime" misfires. Nadja Tiller, Peter van Eyck, Ian Bannen. W Germany/France/Italy (dubbed). 93 min. With: **SAIL A CROOKED SHIP** (U). Some incompetent crooks aboard a Liberty ship. Robert Wagner, Ernie Kovacs, Dolores Hart. 86 min. Double bill at: **Kings X Century** (TER 6321)

BELLE OF THE YUKON (A). A troupe of dancers in the gold towns. Randolph Scott, Gypsy Rose Lee, Dinah Shore. Col. 84 min. 1944. With: **INSIDE THE MAFIA** (A). Rival gangs battle for control. Cameron Mitchell, Elaine Edwards, Robert Strauss. 75 min. 1959. Double bill at: **Notting Hill Imperial Playhouse** (PAR 4992)

COMANCHE (U). Indian wars on the Mexican border. Dana Andrews. Col. WS. 87 min. 1955. With: **MURDER BY PROXY** (A). Director: Terence Fisher. Innocent man fights to clear himself. Dane Clark, Belinda Lee, Betty Ann Davies. 86 min. 1955. Double bill at: **Paddington Essoldo** (CUN 2661)

GERONIMO (A). US Cavalry against rebel Apaches. Chuck Connors, Kamala Devi, Ross Martin. US/Mexico. Col. WS. 102 min. With: **MURDER AT SITE 3** (U). Sexton Blake detective story. Geoffrey Toone Barbara Shelley. 68 min. 1959. Double bill at: **Southfields Plaza** (VAN 5881)

GUNS OF THE BLACK WITCH (A). 17th century Caribbean pirates. Don Megowan, Emma Danieli. Italy/France. Col. WS. 94 min. With: **TENSION AT TABLE ROCK** (U). Western. Richard Egan, Dorothy Malone, Cameron Mitchell. Col. 93 min. 1956. Double bill at: **Stepney Essoldo** (STE 4152)

SUSAN SLADE (A). Romantic melodrama involving illegitimate baby. Troy Donahue, Connie Stevens. Col. 101 min. ✱ With: **DEADLY COMPANIONS** (A). Director: Sam Peckinpah. Three men and a widow travel through wild country. Maureen O'Hara, Steve Cochran. Col. WS. 90 min. 1961. Double bill at: **Victoria Biograph** (VIC 1624)

PHANTOM PLANET (A). Science fiction. Dean Fredericks, Coleen Gray, Dolores Faith. 82 min. With: GERONIMO (A). Double bill at: **Walham Green ABC** (FUL 6050)

CINEMA CLUBS

Academy Cinema Club, 167 Oxford St (GER 8819). *No smoking.* **HOW TO BE** ✱ **LOVED.** Director: Wojciech Has. Evocative story of the relationship of an actress and a fugitive from the Gestapo. Poland. 100 min

Starlight Cinema Club, May Fair Hotel, Berkeley Sq (MAY 7777). Sun 16 Jan, 4 days. ✱ **NORTH BY NORTH WEST.** ✱ 7.45, 10.30. Sun: 8.30. Director: Alfred Hitchcock. Art dealers, express trains and murder at the UN. Cary Grant, Eva Marie Saint, James Mason. Col. 136 min. 1959

✱ Th 20 Jan, 3 days. **ALL** ✱ **ABOUT EVE.** Th & Sat: 8.0, 10.30. F: 8.20, 10.45. Drama of stage-struck girls. Bette Davis, Anne Baxter, Gary Merrill, Celeste Holm, Marilyn Monroe. 138 min. 1950. With: **SAN DIEGO, I LOVE YOU** (F 21 Jan only). Comedy. Teacher invents life-saving raft. Jon Hall, Louise Albritton. US. 83 min. 1944

NATIONAL FILM THEATRE

Waterloo Bridge, South Bank, SE 1 (WAT 3232)

No smoking. All foreign films sub-titled or with earphone commentary

✱ Sat 15 Jan. **THE DEVIL IS A** ✱ **WOMAN.** 4.0, 6.15. Director: ✱ Josef von Sternberg. A beautiful, destructive and amoral woman who drives her ageing lover to the brink of the grave. Marlene Dietrich, Lionel Atwill, Cesar Romero, Edward Everett Horton. 1935. **I** ✱ **CLAUDIUS—THE EPIC** ✱ **THAT NEVER WAS.** 8.30. Director: Bill Duncalf. Through recent interviews (Emlyn Williams, Merle Oberon, Flora Robson, Robert Graves, Sternberg himself) a probing and sympathetic reportage by Dirk Bogarde, through generous footage devoted to rushes and edited film, *The Epic That Never Was* turns slowly and inexorably into a moving tribute to Laughton the actor. BBC/TV—Programme Exchange. Commentator: Dirk Bogarde

✱ Sun 16 Jan. **ZIEGFELD GIRL.** 4.0, 6.15, 8.30. Director: Robert Z Leonard. The results of a Follies career on three show-girls. James Stewart, Judy Garland, Hedy Lamarr, Lana Turner, Eve Arden. 1941

✱ M 17 Jan. **MISS JULIE.** 6.15, ✱ 8.30. Director: Alf Sjöberg. A tragic story of a valet who falls in love with the Count's daughter. Anita Bjork, Ulf Palme. Sweden. 1950

✱ T 18 Jan. **RABINDRANATH TAGORE & MONIHARA.** 6.15. Director: Satyajit Ray. The centenary of Tagore's birth; a childless woman's infatuation for jewellery. Raya Chatterji, Kali Bannerji, Kanika Majumdar. India. 1961

✱ **FOR ME AND MY GAL.** 8.30. Director: Busby Berkeley. A music-drama about vaudeville in the last war. Judy Garland, Gene Kelly, George Murphy, Marta Eggerth, Richard Quine. 1942

W 19 Jan. **MACAO.** 6.15. Director: Josef von Sternberg. Diamond smuggling in the Mysterious East. Robert Mitchum, Jane Russell, William Bendix, Thomas Gomez, Gloria

✱ Grahame. 1952. **EVERYBODY'S CHEERING.** 8.30. Director: Busby Berkeley. Music and baseball. Frank Sinatra, Esther Williams, Gene Kelly, Betty Garrett, Edward Arnold. Col. 1949

Th 20 Jan. **FOR ME AND MY GAL.** 6.15. **RABINDRANATH TAGORE & MONIHARA.** 8.30

F 21 Jan. **EVERYBODY'S** ✱ **CHEERING.** 6.15. **THESAURUS OF ANATAHAN.** 8.30. Director: Josef von Sternberg. 1 soldiers and one Japanese girl marooned on a volcanic island in the Pacific from 1944 to 19 Akemi Negishi. Japan. 1953

Sat 22 Jan. **EVERYBODY'S CHEERING.** 4.0. **FOR ME AND MY GAL.** 6.15. **ABH** ✱ **JAN.** 8.30. Director: Satya Ray. Heroic and romant adventures of a taxi drive Soumitra Chatterji, Ru Guha Thakurta, Waheed Rehman. India. 1962

PRE-RELEASE

✱ **LADY L** (A). **Fulham Rd ABC** (FRO 2636) & **Edgware Rd ABC** (PAD 5901). Sun 16 Jan, 7 days. Director: Peter Ustinov. From gutter to riches in turn-of-the-century Paris. Sophia Loren, Paul Newman, Peter Ustinov, David Niven. Col. WS. 124 min. With: MONEY TRAP (A)

✱ **THUNDERBALL** (A). **New Victoria,** Vauxhall Br Rd (VIC 2544), **Bromley Odeon** (RAV 4425), **Finsbury Pk Astoria** (ARC 2224), **Hammersmith Odeon** (RIV 4081), **Ilford Odeon** (VAL 2500), **Streatham Odeon** (STR 8610), **Watford Odeon** (WA4 3317) & **Kingston Granada** (KIN 0404). Sun 16 Jan, 7 days. Director: Terence Young. Bond No 4. Sean Connery, Claudine Auger, Bernard Lee, Lois Maxwell. Col. WS. 125 min

✱ **WARLORD** (A). **Kensing-** ✱ **ton Odeon** (WES 0131). Sun 16 Jan, 7 days. Director: Franklin Schaffner. Based on the play *The Lovers* by Leslie Stevens. Charlton Heston, Rosemary Forsythe, Richard Boone. Col. WS. 122 min. With: OUTSIDERS (A)

THE SPY WHO CAME IN FROM THE COLD

Richard Burton plays Alex Leamas, the title character in Martin Ritt's *The Spy Who Came in From the Cold*. The film, based on the celebrated best-seller by John le Carré (ex-British Foreign Office Diplomat David Cornwell) has its première at the Plaza Piccadilly Circus tonight. Starring with Burton are Claire Bloom, Oskar Werner, Sam Wanamaker and Peter van Eyck. This is the first major film on which Ritt (director of *Paris Blues*, *Hud* and *The Outrage*) has acted as producer and it was made by Salem Films, the company Ritt owns with Paul Newman. Burton (*far right*) plays an agent required to serve a prison sentence and find work through the Labour Exchange to build up the complicated background of an alcoholic misfit. He is befriended by a Communist Party member played by Miss Bloom (*right*) and finally captured by the Berlin agent, Peter van Eyck (*above*) whom his assignment is to discredit. Ritt read and bought le Carré's novel while it was still in galley-proof form and has tried to retain its cynicism in his film

Books

A selection from the books to be published in the coming week

Getting a book accepted for publication should be easy for a publisher's wife, but Wendy Owen, wife of publisher Peter Owen, whose first book, *There Goes Davey Cohen*, will be published by Hutchinson on 17 January, is far from blasé about it.

Both she and her husband were convinced that they did not want him to publish it. "Even if Peter had seen the whole thing in one go and said that he wanted to do it, I wouldn't have got the same satisfaction as I have from doing it this way. As it was I'd stay up till two o'clock in the morning writing and then I'd go into Peter and read a paragraph and ask whether it was all right, whether it ought to be like this, and we got to the stage when neither of us could judge it at all. He was so familiar with it that he didn'tknowwhether he liked it until he saw it in proof."

He took it with him to the Frankfurt Book Fair, and sold it to Panther, subject to hardback publication. Back in London it was treated like any other first novel, and rejected twice. He took her to parties and pointed out people she should talk to. Then in April he phoned her to say that Hutchinson were considering it: "After he said that, whenever the phone rang I kept thinking that it was someone to say that it was in the bag, and instead it would be someone asking the kids to tea."

Now, quite sure that he likes it, he says that it is the first book written about Jews by a Gentile. It is an exact and unsparing description of two middle-aged Jews from Finchley, called Ben and Rosie Finck, on holiday in Spain. He is a bully and she is pathetic. "I made them Jews not because I know anyone well like that but because I wanted to get contrast with Catholic Spain. I think Jewish people of this type don't assimilate, they have a limited outlook, they're on the defensive with a chip on their shoulder and almost a ghetto mentality. It's only because they're on holiday that they dream of associating with Christians.

"The characters are not based on real people, except superficially. When Peter read it through he would say 'This is what I'd say' because some of the expressions were the same, but of course Ben isn't him at all. And I'm certainly not Rosie. I don't know how she came about. The idea came to me when we were on holiday in Spain and I saw a bootblack who looked like Burt Lancaster, and Rosie, who lives in a dream world where it's as if everyone is wearing masks, built up from this. But unlike Rosie I'm not long-suffering and I'm not a martyr and I'm quick-tempered. She's a real masochist, though I think that all women have masochism in them, and all men sadism."

Carole D'Albiac

Roger Mais

Machado de Assis

Alexander Baron

Alice Winter

John Hawkes

NOVELS

The Cook by Harry Kressing. A first novel, from an American writer with a pseudonym. A fable about Conrad the Cook, 6½ft tall and dressed entirely in black, who arrives at the town of Cobb on a bicycle with a weird collection of recipes and a gift for persuasion. Published by Jonathan Cape on 20 Jan, 21s

Diary Of a Mad Old Man by Junichiro Tanizaki. The author died in 1965 at the age of 79; this is his last work. It is about a "mad" old man of 77 whose preoccupations are his health and his funeral and whose obsession is his daughter-in-law. Set in Japan. Published by Secker & Warburg on 17 Jan, 21s

Jolly by John Weston. Story of adolescence into young manhood in the small, Southwestern town of Cortez, Arizona. A first novel. Published on 17 Jan by Anthony Blond, 25s

The Velvet Bubble by Alice Winter. Another first novel, also about adolescence. A girl's desperate and unbalanced love for her widowed father. The "velvet bubble" is the intimacy that had seemed to exclude her when her mother was alive. Published by Heinemann on 17 Jan, 21s

Esau and Jacob by Machado de Assis. A political and allegorical novel, Machado de Assis' last but one, set in the Rio de Janeiro of 1869-1894: the period of the emancipation of the slaves, the revolt against the Emperor Dom Pedro II, the formation of the Republic. It is the struggle between two brothers, Paulo the liberal, Pedro the conservative. The translator, Helen Caldwell, writes: "They represent the mutual attraction and repulsion that exists between individual human beings." Published by Peter Owen on 20 Jan, 30s

The Hero of Too by David Martin. Gossip, prejudices, idiosyncrasies and revelations in the small village of Tooramit, Australia. Is the Australian male really so virile? Published by Cassell on 20 Jan, 30s

Justin Moyan by David Weiss. An actor's progress from drama school to stardom on Broadway, with love affairs. Published by Heinemann on 17 Jan, 30s

Second Skin by John Hawkes. Tragi-comic novel. A quixotic hero and narrator "Skipper" in a series of strange episodes. A wartime mutiny, the suicide of his daughter Cassandra and a tropical island. Published by Chatto & Windus on 20 Jan, 21s

Diplomatic Cover by Dominic Torr. A spy story – Russian spy v American spy in Paris, a coloured dancer, a master spy. Published by Arthur Barker on 20 Jan, 21s

Strip Jack Naked by Alexander Baron. His second novel about Harryboy Boas, the gambler who goes on hoping for the Big Win. This time he gambles for and cons a rich American girl. The background is Paris, then Venice. Published by Collins on 17 Jan, 18s

The Wench is Dead by Roger Miles. A journalist and three women: one his wife, incurably ill and unable to recognize him, two his assistant, and three a woman racing driver whose biography he is writing. Background: Fleet Street and Le Mans. Published by Cassell on 20 Jan, 21s

The Three Novels of Roger Mais. The three novels of Jamaican Negro life published in one volume by Jonathan Cape on 20 Jan, 35s

BIOGRAPHY

The Case of Richard Sorge by F W Deakin & G R Storry. An account of the charming journalist who was also a master spy working for the Communists as head of a Red Army spy ring in the Far East. He reported to Moscow Hitler's invasion of Poland, the plan to attack Russia and the Japanese war preparations. He was executed in Japan in 1944, and declared a hero of the Soviet Union. Published by Chatto & Windus on 20 Jan, 35s

The Man They Wouldn't Let Die by Alexander Dorozynski. The story of the Russian physicist and winner of the Nobel Prize, Lev Landau. His early life as a Jew in Russia, 1930-1950, his miraculous survival, saved by an international team, after a car crash in 1962, when he was declared clinically dead four times. The author was born in America and is science reporter for *Paris Match*. Published by Secker & Warburg on 17 Jan, 25s

PHILOSOPHY

The Teaching of Reverence for Life by Albert Schweitzer. His last book, written at Lambarene from 1961 onwards. He discusses the "problem of ethics", ethical culture ("a new renaissance must come"), the relationship between man and man, between man and beast, and the alternative of peace or war. Published by Peter Owen on 20 Jan, 18s

The Concept of Irony by Soren Kierkegaard. The first translation into English of Kierkegaard's ironic thesis on irony: Socratic irony, the irony of Hegel and the romantics, and a dialogue between himself and some of his Danish contemporaries. Written in 1841, translated by Lee M Capel and published by Collins on 17 Jan, 42s

HISTORY & CURRENT AFFAIRS

The Accidental Century by Michael Harrington. The author of *The Other America* intends another bombshell. The accidental century is the 20th, dominated by an accidental revolution, technology, which it has failed to marry with philosophy. He calls it "an optimistic study of decadence", and examines political and literary thought from Thomas Mann, "chronicler of decadence", Dostoevsky, "the crisis of disbelief", Proust, Joyce and Yeats "the magnificent decadence", to Antonioni and Fellini. The last chapter is a plea for education, housing and a new socialism "founded on the decadence of the old apocalypse". Published by Weidenfeld & Nicolson on 20 Jan, 36s

The Summer That Didn't End by Len Holt. The summer is 1964, in Mississippi. An examination of the actions of the Federal Government, the FBI, the Freedom Democratic Party, the freedom schools, the white community project. Published by Heinemann on 17 Jan, 30s

The European Idea by Lord Gladwyn. A passionate advocate of European unity describes the development of Europe from Charlemagne to the Treaty of Rome, the European Economic Community, and how an Atlantic Community might be built. Published by Weidenfeld & Nicolson on 20 Jan, 25s

DISCS: ERIC BURDON CHOOSES HIS FAVOURITE LPS

Eric Burdon started singing while at the College of Art and Industrial Design, Newcastle University. In 1962 he and Hilton Valentine joined a modern jazz trio called the Alan Price Combo, thus forming The Animals. Their first national release which took them well into the charts was *Baby let me take you home* which gave the disc-buying public their first taste of this great sound and gave Eric and his group a best-seller. They have toured the USA, Europe, including Scandinavia and they have played in Tokyo. Early this year The Animals will be playing in Beirut. Eric loves the blues and is not particular about where he plays—he just enjoys singing

Nina Simone in Concert. Nina Simone (Philips BL 7678) ● I loves you, Porgy ● Plain Gold Ring ● Pirate Jenny ● Old Jim Crow ● Don't smoke in bed ● Go limp ● Mississippi goddam

Nina's singing is haunting and particularly in *I loves you, Porgy*

We Free Kings. Roland Kirk (Mercury 20037 MCL) ● Three for the festival ● Moon Song ● A sack full of soul ● The haunted melody ● Blues for Alice ● We Free Kings ● You did it, you did it ● Some kind of love ● My delight

Rubber Soul. The Beatles (EMI PMC 1267) ● Drive my car ● Norwegian Wood ● You won't see me ● Nowhere man ● Think for yourself ● The word ● Michelle ● What goes on. ● Girl ● I'm looking through you ● In my life ● Wait ● If I needed someone ● Run for your life

I think this LP proves that The Beatles have swung towards a definite style of true English folk music by the words and rhythm. *Michelle* for example is altogether very melodious

The Best of Muddy Waters. Muddy Waters (Pye NPL 28040) ● I just want to make love to you ● Long distance call ● Louisiana Blues ● Honey Bee ● Rollin' Stone ● I'm ready ● Hoochie Coochie ● She moves me ● I want you to love me● Standing Around crying ● Still a fool ● I can't be satisfied

The rich, earthy sound of uninhibited blues, make a fascinating collection of Muddy Waters' most successful recording efforts

The Golden Hits of Jerry Lee Lewis. (Philips B 14545 L) ● Whole Lotta Shakin' Goin' on ● Fools like me ● Great Balls of Fire ● I'll Make it all up to you ● Down the line ● End of the road ● Breathless ● Crazy Arms ● You win again ● High School confidential ● Break-up ● Your cheating heart

Dramatic sounds steam from Jerry Lee Lewis's piano again as he belts out some of his greatest hits on this album recorded in the Music City of the USA – Nashville, Tennessee

Genius + Soul = Jazz. Ray Charles (EMI CLP 1475) ● From the Heart ● I've got news for you ● Moanin' ● Let's go ● One Mint Julep ● I'm gonna move to the outskirts of Town ● Stomping Room Only ● Mister C ● Strike up the band ● Birth of the blues

The master strikes again. Charles sings and plays organ in his own inimitable fashion backed by two big bands. The terrific arrangements on this album are by that wonder Quincy Jones

The Great Otis Redding Sings Soul Ballads. Otis Redding. (Atlantic ATL 5029) ● That's how strong my love is ● Chained and Bound ● Woman, Lover, A friend ● Your one and only man ● Nothing can change this love ● It's too late ● For your precious love ● I want to thank you ● Come to me ● Home in your heart ● Keep your arms around me ● Mr Pitiful

Blues, pop and gospel all blended into one by Otis Redding. A touch of gospel establishes itself at the beginning

Make Way for Dionne Warwick. Dionne Warwick (Pye NPL 28046) ● A House is not a home ● People ● They long to be close to you ● The last one to be loved ● Land of make believe ● Reach out for me ● You'll never get to heaven ● If you see Bill ● Wishin' and Hopin' ● Zip a Dee Doo Da ● Get rid of him ● Make the night a little longer

Dionne seems to hit at some sensitive spot from the moment you first hear her as she stirs up all one's emotions from the heights to the depths

Restaurants

WRITERS ON RESTAURANTS

The Café Royal by Charles Graves

As an old timer, I like what I know. And I have known the Café Royal Grill since when . . . since 40 years.

The wisest thing Charles Forte ever did was to keep the Café Royal grill just as it used to be, whatever might happen to the restaurants, the banqueting rooms and the brasseries. It remains exactly as I first knew it – the same gilt and gingerbread, maroon and mirrors, sympathetic waiters, discreet conversation. Discreet conversation . . . what were Paddy Campbell and Ned Sherrin discussing when I lunched there yesterday?

Over there is Sir Patrick Hennessy obviously discussing with weighty lucidity the problems of the Ford Motor Company. The special table of Mr Bruce, the US Ambassador is not yet occupied (this is the first one on the left as you go in).

The first table on the right is as usual taken by octogenarian Arthur Wright who has lunched here man and boy since I can remember. He puts away a sweet martini, a half-bottle of Bollinger and a glass of port with his meal. Some people go to a restaurant to see celebrities close at hand. The more intelligent ones go specifically for the cuisine and wines. The sophisticates choose a place for both. The late Luigi Naintré, who ran the Embassy Club, never had a cabaret. He disdained it. His idea of entertainment was to put the guilty parties of a recent divorce at adjoining tables to that occupied by the innocents in the case.

Luigi, manager of the Café Royal grill room, pictured amid its rococo magnificence

Exercise in tact

Dressing a room is part and parcel of the job of a restaurant manager's job – dressmakers and bookmakers out of sight in case they upset the other clients who haven't paid their bills, and the best looking couples, however hard up they may be, at the most prominent tables.

The Café Royal Grill has no trouble about celebrities. Sir Miles Thomas here, Tito Gobbi there, Sir Kenneth Clarke and Lord Sainsbury at their favourite tables. Peter Masefield in the corner. James Mossman even better-looking in real life than on the screen, has a table in full view of everyone.

So much for the ambience and the clients. What about the food and the wine? I had two guests and here is the menu.

Le Jambon de Parme avec Melon; Les Huitrés Mornay; Le Chateaubriant grillé; Le Ris de Veau Meunière; Les Pommes Nicols; Le Soufflé Florentine; Desserts; Cafe.

My nine oysters Mornay and *Ris de Veau Meunière* were superb and my friends had nothing but praise for the Parma ham melon and Chateaubriants. As for the Pommes Nicols and Soufflé Florentine (I never discovered why Florence was so rightly keen on spinach) we agreed that they were as delicious as the Stilton, coffee and wine.

Take your time

But after all, one doesn't enter a grill room or restaurant lightly or inadvisedly. I booked a corner table in advance, discussed with Luigi not only the menu but the wines before sitting down. I have known him since 1936. In fact, we had wisely discussed the wines first and the dishes afterwards. The wines? A Pouilly Fuissé to go selfishly with my oysters and the excellent draught Burgundy to go with the Chateaubriants and *Ris de Veau*. Top restaurants can only advertise their charms indirectly. The best way is to provide a first class wine as a carafe. That is what the Café Royal still does.

The Stilton was juicy and the celery crisp.

One can estimate a restaurant's worth in several ways. The first is the number of male clients. The more men, the better the restaurant (or grill). The next is how they cook turbot. A third is whether the *sommeliers* serve you liqueur brandy without (Heaven help us) trying to warm it beforehand on a naked flame. Perhaps the toughest test of all, to which I have never subjected the Café Royal, is how they cook guinea fowl. There used to be a restaurant in Bordeaux which made it a speciality, just for the hell of it.

Pioneer century

The Café Royal introduced French cuisine to London a century ago. Until then the capital provided good old English fare in its coffee houses and clubs, but none of the delicacies with which it is associated today. The fact that you may find Elizabeth Taylor and Richard Burton at the next table has nothing to do with the food. Or has it?

By and large, the major pleasure of the Café Royal Grill is that it does not change in quality or decor. This is very comforting. I only wish that the quantity was slightly less Edwardian.

Selective restaurant guide especially compiled by Neil Rhi Editorial Manager of the Good Food Club. The Club's Good F Guide (published by Consumers' Association and Cassell) has 1 entries covering the whole country. Each week London Life *will i by types of cuisine, 10 of London's most reliable and authe restaurants.*
It is, of course, a personal choice and will consist over a perio about 4 weeks of those 40 places considered to be really good exam of their type. C.S.—Closed Sundays. The name of the proprie where given, follows immediately after the telephone numb Lunches where not specifically mentioned, are approximately tween 12 and 3 p m

TOP TEN

British

SIMPSON'S-IN-THE-STRAND, 100 The Strand, WC 2 **(TEM 7131).** Lunch 12-3; dinner 6-10. C.S. Simpson's is not for slimmers. The inclusive helpings of body-building potatoes and cabbage with every main course preclude such pastimes. The trolley-borne roasts, the pies, puddings (sweet as well as savoury) and the restaurant's basic Britishness have made Simpson's world famous. You will be able to stuff yourself for less than 20s. The wine list is good and expensive; the Bass on draught well kept; carafes from 13s 6d

Chinese

GOOD FRIENDS AND NEW FRIENDS 139 & 185 Salmon La, Limehouse, E 14 **(EAS 5541 & 3666).** C Cheung. Meals served from 12 noon to about 11 p m. If you want Chinese food at its best and its most authentic you must be prepared to make the journey to Limehouse. It will be well worth the trouble. Give them notice and try such specialities as the whole steamed mullet, whole stuffed duck, Chinese cheese and sausage, and the extraordinary melon soup. Even the more mundane dishes are a gastronomic revelation. A meal of extreme variety and satisfying proportions will cost about 15s to £1 per head. No drinks; off-licence opposite Good Friends

French

CELLIER DU MIDI, 28 Church Row, Hampstead, NW 3 **(HAM 9998).** Henri Saux. Dinner only 6.30-11. C.S. This *is* a cellar, and the food *does* originate from the Midi. So if you want a truly authentic French regional meal it is worth ordering the casseroles: *pot au feu* (10s 6d) and *boeuf Alaric* (10s 6d); *poulet Fontgrande* (12s 6d) is very good, too. The soups, coffee and service are exactly as they ought to be. No licence but they will send out or you can bring your own drinks for 3s corkage

Greek

THE WHITE TOWER, 1 Percy St, W 1 **(MUS 8141).** J Stais. Lunch 12.45-2.30, dinner 6.45-11. C.S. The White Tower has long been one of London's most distinguished restaurants. Its menu is mostly Greek, and it is this type of food you must eat here. The atmosphere is most agreeable and customers are never hurried, whatever the time of day. Large, well-chosen wine list; Greek house wine 21s; carafes 22s 6d

Indian

JAMSHID, 6 Glendower Pl, SW 7 **(KNI 2309 & KEN 8045).** Mr Jamshid. Lunch 12-3, dinner 6.30-11. This is rather more expensive than most Indian restaurants but it is also rather better than most of them. Even so, it is still possible to have a good and varied meal for less than £1 per head. Kashmiri chicken kebab (11s 9d) is a splendid dish and the mutton curry (7s 6d) is well prepared and properly cooked. Wines in carafe 14s 9d; the lager a is a much better idea

Italian

TIBERIO RESTAURANT Queen St, W 1 **(MAY 3561** Mario Cassandro, Fra Lagotola. Lunch 12-3. No lu Sat. Dinner 7-midnight. C The food here is better t at most restaurants in Ro and the prices are in keep with the extremely elega modern decor. Artich souffié (10s 6d), *tagliat* (9s 6d) to start with; wh duck braised in honey curaçao (46s 6d for two), quails cooked on a spit w Roman salad (27s 6d) are v good. All the wines are Ital and estate bottled, noth under 27s 6d

Spanish

MARTINEZ SPANI RESTAURANT, 25 Swal St, W 1 **(REG 5066 & 49** F Amhurst. Lunch 12-3, din 6-midnight. The Martine one of the few really authe Spanish restaurants in Lon It is sensible to eat the Ibe specialities: *paella Valenci* (15s 6d), cold *gazpacho* (4s), fish in their own ink (8s Long list of sherries from 3 and Spanish wines from in carafes for 13s 6d, by glass 3s

International

NICK'S DINER, 88 Ifield SW 10 **(FLA 0930).** Di only, 7-midnight. C.S. Thi a bistro, though in its tim has been the English equ lent, a transport café. Now proprietor and his chef offe unusual and often-chan menu which might inc grilled fresh sardines French mustard (7s 6d), *po Corsoise*, or cold Lebanese (4s 6d). Short, high-priced list; ½ litre carafes 12s 6d

Fish

SHEEKEY'S, 29-31 St M tin's Ct, WC 2 **(TEM 4118** Sheekey Ltd. Meals se 12.15-8.30 (Sat 12.15-3). C. fish restaurant off the sou ern end of Charing X Ro It is very crowded, for tables are set rather close together and you mi have to share yours w others. Still, the fish is wo it. Good helpings of stew eels (6s), dressed crab (8s), l ster soup (6s). The rest of seafood is steamed; sole 6d), turbot (11s 6d), salm (16s) and others, served w either lobster (1s 6d) or pa ley (1s) sauce. No sweets, o cheese. Good white wines fr 18s 6d and upwards; by glass 4s

Vegetarian

CRANKS' SALAD TABL 22 Carnaby St, W 1 **(GE 9431).** Daphne Swan, K and Canter. Meals served contin ously from 10 a m to 8.30 p Closed Sat & Sun. All ve etarian: home-made sou fresh and imaginative sala (a selection from 3s 6d to 6s 6 and an excellent selection cheeses. Some rather origin sweets and cakes. Dandeli as well as Cona coffee. Y should be able to eat qui well for 7s 6d. After though tipping is discouraged

AROUND TOWN

English

BARON OF BEEF, Gutter La, Gresham St, EC 2 **(MON 6961).** Mecca Ltd. Dinner 5-9. Closed Sat & Sun. The sort of place London ought to be full of – and isn't. Traditional English food, properly cooked and served by a friendly, well-run staff. Scotch sirloin carved from a trolley, Yorkshire pudding and horseradish sauce (12s 6d), steak and kidney pie for the same price, and whitebait with lemon (8s 6d). It is fitting that the vegetables include bubble and squeak (3s). The wine list is large and rather dear but there are carafes and some by the glass

RULE'S 35 Maiden La, WC 2 **(TEM 5314).** Dinner, 6-11.30. Rule's is a survival from the past. Not in the prices, I hasten to add, but in its appearance. Plush banquettes, Spy prints, and the general air of Victorian richness about the place all help to make one's meals that little bit more enjoyable. They do British food very well indeed: whitebait, smoked eels, jugged hare with redcurrant jelly (an enormous helping, 11s 6d) and braised steak with beer and onions. Wines rather dear, but there are some by the glass at 3s. Rule's have extended into the shop next door, but it is the ground floor room at No 35 which should be booked if you are accompanied by tourists

TRAFALGAR TAVERN, Park Row, Greenwich, SE 10 **(GRE 2437).** Manager: Laurent Salerno. Dinner 7-11. This house, near the Royal Naval College, right on the edge of the river, has been newly restored at great expense and has suitably naval decor. The bars are named after famous admirals; it has been done rather well. One part of the menu is entitled "Old English" and has a wide range of traditional national dishes with an emphasis on fish. Soups from 3s 6d, many ways with lobster, sole, turbot, plaice and salmon. Luncheon specialities include more meats: game pie, roast sucking pig, braised quail and jugged hare. Main dishes about 10s 6d to 21s. Carafe wines 14s (7s a half); wine by the goblet 3s

CEYLON TEA CENTRE, 22 Lower Regent St, SW 1 **(WHI 8632).** Tea Bar 10-6.30; Sat 10-1; C.S. Tea Lounge 12-2.15, 3-6.15; closed Sat and Sun. There are so few places in London where one can get a good afternoon tea that this tea house is mentioned partly for that fact alone. It does it very nicely, too. Also lunch and elevenses, and if you want something not too heavy, an early dinner as well. Of course you must have tea (1s: spiced, mint, cinnamon, orange, lemon, etc) with everything. Good original salad mixtures (about 20 varieties from 1s to 2s 6d) and tip-top pâtisserie. There is a Ceylon Curry in the winter. Only the greedy need spend more than 10s on their lunch

FIDDLERS THREE, 15 Beauchamp Pl, SW 3 **(KEN 4252).** Dinner 6.30-10.30. C.S. This restaurant is proof that one can eat in London very modestly, yet have decent food that is properly cooked. Because the prices are so low the decor has to be kept functional: whitewashed walls, scrubbed tables and a blackboard menu. Cuisine basically British: duck soup, stuffed marrow, Norfolk stew with dumplings, baked wood pigeon, and the various fruit pies are tip-top value. Main dishes about 5s to 7s 6d including vegetables. Take your own drinks. A good family place

French

L'AIGLON, 44 Old Church St, SW 3 **(FLA 8650).** John Glen & David Enders. Dinner 6.30-11.30 p m (Sun 6.30-11). This is a quiet, friendly place run by two actors, which must make it the archetypal Chelsea restaurant. The food is vaguely French and very good things to eat here are the *potage l'Aiglon* (2s), devilled kidneys (9s 6d), *ratatouille*, and endive Mornay (8s 6d). The wine list is well-chosen and cheap; even the Margaux '59 is only 16s 6d, wines by the glass 3s

ANDREA'S, 8-9 Blacklands Tce, SW 3 **(KNI 2919).** A Antonio. Dinner 6.30-11.15. C.S. A quiet place, comfortable and relaxing. Andrea's doesn't attempt any curiosities in its cooking but sticks sensibly to the dishes it can do well. The *entrecôte Marseillaise* and the chicken *à la Kiev* (both at 14s 6d) are consistently good, the veal dishes (*Chasseur* and *Milanaise* 15s 6d and 13s 6d) and the pastas are likely to please. The wines are interesting but dear; carafes for 14s, 7s 6d the half; wine by the glass 3s 6d

AU FIN BEC 100 Draycott Av, SW 3 **(KNI 3600).** Mr Corte. Dinner 7.30-11. C.S. If you have strong objections to seeing your food being prepared and cooked, then this small French restaurant is not for you, for only a green glass window is between you and the kitchen. The 12s 6d *table d'hôte* at lunch is good value; the *à la carte* is limited to their own specialities (ask them what's on): *oeufs Benedictine* (5s 6d), *sole Grand Duc* (13s 6d), *suprême de volaille à l'Estragon* (14s 6d) and other things have been "on" in the recent past. A short, well-chosen wine list; carafes 18s, 9s 6d the half; by the glass 4s 6d

MINOTAUR, Chelsea Cloisters, Sloane Avenue, SW 3 **(KNI 8608).** Joseph & Martin. Dinner 7-11.30. Closed Saturday. The Minotaur started life as a steak-house and will be found, appropriately enough, beneath a labyrinthine block of flats. Now it has been turned into a French restaurant by the proprietors of the Genevieve, and has established a firm reputation for sound bourgeois cooking. Try the *moules marinière* (6s 6d), *tripes à la Milanaise* (10s), *rognons de veau à la moutarde de Dijon* (12s 6d). Licensed: wine by the glass 3s 6d

RESTAURANT SEBASTIAN, 36 High St, Wimbledon, SW 19 **(WIM 6773).** J. Lyons & Co. Dinner 6-11 p m. (Sun, 6.30-11). Having made a success of standardized steak houses, Lyons have recently started a standardized chain of French restaurants. The aim is to bring carefully controlled quality to each dish and much planning has gone into making this so. The menu (all in French) has main dishes from about 9s 6d to 17s 6d. There is the usual Lyons wine list, well-chosen and not wildly dear; by the carafe, or by the glass from 3s 6d

Danish

DANIA RESTAURANT, 293-5 Railton Rd, SE 24 **(BRI 9163).** V Svennesen. Meals from midday to 11. C.S. There are few enough Scandinavian restaurants in this country, so even when one of those few isn't entirely Danish, but tends to offer chips with everything, it is still worth mentioning. Stick to the national dishes: *gaffelbitter* (3s), *hakkebøf* (11s), chicken Silkeborg (12s 6d), or the *frikadeller* with special red cabbage (9s 6d). They do a Danish applecake with cream for 2s 9d, which is very good for sweet. Wines from 16s 6d, by the glass 3s 6d; Danish lagers, and *aquavit* (3s 6d) more sensible drinking

German

GERMAN FOOD CENTRE, 44-46 Knightsbridge, SW 1 **(BEL 7121).** Restaurant manager, Mr C J Smith. Dinner 6.30-11. C.S. This is like a small food fair devoted to publicizing German products; there is a shop as well as a restaurant and all you buy here, in both sections, is genuine German produce. There is a *table d'hôte* at lunch (pork goulash or *hackbraten* from 12s 6d, for example), and the *à la carte* costs about 5s for frankfurters, 11s for *spätzler mit saurer leber*, 11s 6d *Kasseler ripenspeer*, with other specialities up to 16s. More than 50 wines, none *natur* (i.e. undoctored), ½ litre carafes 6s 9d, quarter bottles of Sekt 8s

Greek

HENDON GRILL, 86 Brent St, Hendon, NW 4 **(HEN 8575).** Nick Haralambous. Dinner 5.30-10.30. C.S. The Hendon Grill is known locally as "Nick's"—because it is Nick who does the serving, and Mrs Nick who does the cooking. The cuisine is a sort of European mixture, with Greek food dominant; pork *kebab* (10s 6d), *moussaka*, mackerel baked in olive oil (6s 6d), and *bakhlava* or green figs for afterwards. Greek wines by the glass, 2s 6d. The exterior is very deceptive

KEBAB AND HOMOUS HOUSE, 95 Charlotte St, W 1 **(MUS 3144).** George Demetriou. Meals 10 a m-11.30 p m. Now that this restaurant was recently signalled in this journal as one of Jean Shrimpton's favourites you should book your table early to beat the crowds falling over themselves to watch her dining. When she's not there, go and try the *houmos, kebab, afelia* or *moussaka;* a 3-course meal with Greek bread should cost no more than 15s. Greek wines; *ouzo*, and *retzina* by the glass 3s 6d; Greek sweets; Greek records

Hungarian

GAY HUSSAR, 2 Greek St, W 1 **(GER 0973).** Victor Sassie. Dinner 6.30-11. C.S. According to some expatriates, this is the most authentic Hungarian restaurant we have in London, even though the menu has dishes from other parts of central and eastern Europe. The Hungarian hors d'oeuvre (6s 6d), Bulgarian mixed salad (4s), the various pancakes (about 10s 6d) and the pork chops with green peppers and cream should make a change from scampi and fillet steak. There is a very good value 10s 6d *table d'hôte* lunch. Wines by the carafe 12s 6d; glass 3s

Indian

LIGHT OF INDIA, 284 King St, W 6 **(RIV 2579).** B Mukerjee. Dinner 6-midnight. A useful place for Hammersmith residents, who have precious few places worth visiting in their area. It is a clean and tidy restaurant with good service and well presented food. Prawn *patia* (6s 6d), mutton *dhansak* (8s), chicken *vindaloo* (5s 6d) are full of flavour; Bangalore *phal* dishes (mutton 6s, chicken 7s) strictly for seasoned curry fans. Give them notice and they will do their special chicken dish Murgh Mussalum (£3 10s for 4 persons). Licensed: lager 2s 6d

LIGHT OF INDIA, 59 Park Rd, NW 1 **(PAD 6753).** S M Khan. Dinner 6-12. Someone once estimated that there were more than 300 Indian restaurants in London alone. Precious few of them have an individuality, but this friendly place is one of that few. The curries range from mild (chicken and mutton *pulaos* for 9s 6d and 8s 6d respectively) through medium (*rhogan* 5s 6d) to the ferocious Bangalore *phal* mutton or chicken (5s 6d and 6s 6d). Wines from 14s 6d, by the glass 2s 6d; lagers on ice a much wiser choice

Italian

GRAN SASSO 189a High St, Beckenham, Kent **(BEC 0593).** S and A di Gioacchino. Dinner 6-11 (Sun lunch 12-2.30; dinner 6-10.30). This is good by London standards – it is extraordinary by Beckenham's. An Italian place with good pastas and a number of specialities from about 4s 6d to 12s 6d. About 30 Italian wines from about 16s; by the glass 2s 6d

HOSTARIA ROMANA, 70 Dean St, W 1 **(REG 2869).** M Mansi, M Carboni. Dinner 6-11.30. A crowded and rather noisy Italian restaurant, not dear and with a nicely varied menu. The *abbacchio* (roast baby lamb in the Roman style, 9s 6d) is the speciality here; the minestrone (3s), *lasagne* (5s 6d), spaghetti (5s 6d), casserole of duckling (10s 6d), and scampi sauté (12s 6d) are good, and include vegetables where necessary at no extra cost. Licensed: wine by the glass 3s

PIZZA HOUSE, 56 Goodge St, W 1 **(MUS 9590).** Alfredo Olivelli. Dinner 5.30-11. C.S. lunch. A friendly place that never seems to change over the years, though the prices have moved up slightly since I first went there in 1958. The pastas, the pizza pies (of course) from 4s 6d to 6s are excellent value and reliable. Food always hot; service always quick; coffee (Espresso) strong. Wines from 12s 6d and by the glass 2s 3d

LEONI'S QUO VADIS, 26-29 Dean St, W 1 **(GER 4809 & 9585).** Signor Leoni. Dinner 5.30-11.15. Sun cl. lunch, dinner 6.15-10. The Quo Vadis is rather antiquated compared with the newer *ristorante* springing up like mushrooms all over the capital. But this large, crowded Soho restaurant wears its 40 years very lightly. The *table d'hôte* lunches and dinners (14s 9d and 18s 9d) are good value, the *à la carte* long and varied; naturally the pasta and veal here are good, so are the hors-d'oeuvre trolley, kidneys and duck. Long wine list; some by the carafe about 19s 6d, by the glass 2s 9d

Polish

SILVER SPUR, 38 Thurloe Pl, SW 7 **(KEN 7717).** Capt I Pindelski. Dinner 6-11.30. A tiny Polish restaurant which some people think is the best of its kind in London. The *bortsch, chlodnik* (soup with prawns) and the beef Stroganoff are very good; the chicken Kiev and the veal dish called Bristol are also worth trying. Allow about 30s a head for a full lunch, especially if it includes the Polish cream and sultana pancakes. Licensed: flasks of wine, and bottles of lager

Russian

LUBA'S BISTRO, 6 Yeoman's Row, SW 3 **(KEN 2950).** Mme Luba. Dinner 6.30-midnight. This little restaurant looks like a bistro but the flavour of its food is definitely Russian. Its prices are low. The *bortsch* (2s 6d), mint-flavoured beef pancakes (3s), stuffed green peppers (8s 6d), beef Stroganoff (9s) and *pojarsky* (8s 6d), are all very good value. They take no bookings and you might have to queue for a while. No licence, so take your own wine; there is no corkage

Spanish

CASA PEPE, 52 Dean St, W 1 **(GER 3916).** Senor Pepe, Dinner 6-11.30. One of the few authentic, entirely Spanish restaurants in London. The welcome is friendly and there is Spanish dancing and guitar music in the evenings. Besides the long *à la carte* menu there are 16 Iberian specialities: *gazpacho* (3s 6d), *calàmares* (inkfish, in their own ink, 9s), *arroz à la Cubana* (9s), and the *pollo in pepitoria* (12s 6d) for example. Licensed: carafes of Rioja 17s 6d, ½ carafes 9s 6d

Swiss

EDELWEISS, 15 Eccleston St, SW 1 **(SLO 6922).** J Kaeser. 6.30-11.30. London's only Swiss restaurant and the most sensible place to go for the classic Helvetian dish—*fondue*. They do *fondue maison* (the cheese one, 30s for 2) and *fondue Bourguignonne* (scraps of steak cooked by you in boiling oil and dipped in piquant sauces, 34s for 2). The rest of the menu is vaguely French, and not dear. A nice clean place with friendly service; you sit in small alcoves and dine by candlelight. Licensed: Swiss wines from 17s 6d (Neuchâtel); by the glass 2s 6d

International

PASTORIA HOTEL, St Martin's St, WC 2 **(WHI 8641).** Grand Metropolitan Hotels. Dinner 6.30-midnight. C.S. This hotel is tucked away behind the south side of Leicester Square and it is surprising that so few people have heard of it, for it is a very useful place for after-theatre dinners. *Pâté maison* (4s 6d), vichyssoise (3s 6d), *cannelloni Sicilienne* (8s 6d), *rognons turbigo* (13s 6d) and their very good steak Diane (14s 6d) are well worth trying. Licensed: wines not cheap, but some below £1

EALING TECHNICAL COLLEGE CATERING SCHOOL, St Mary's Rd, W 5 **(EAL 0162).** Principal: Mr Ceserani. Lunch M to F only, during term time. This is not a commercial enterprise; it is a practical demonstration of the lessons the students of the Catering School have learnt in the classroom. A 3-course lunch costs as little as 7s 6d (4-course 10s), and its range and quality will depend on the academic level reached by the class being taught that day. Remember you are acting as a guinea-pig and forgive the occasional mistake in the service. It is necessary to book

KNIGHTSBRIDGE 8444, 86 Brompton Rd, SW 3 **(KNI 8444).** E Franks. Dinner 6-11.30 p m. If you are a do-it-yourself devotee then this restaurant opposite Harrods is just for you. For after your dinner you will be encouraged to wear Mexican hats and shake maracas in time to Spanish guitarists. The food is strictly professional: *pâté* or avocado pear (4s), steak Knightsbridge 8444 (12s 6d) and chicken Creole (9s 6d). The wine list is stuck on a bottle; Beaujolais 13s, ½ bottles 3s 9d

Night life

DISCOTHEQUES

Informal nightclubs and restaurants with dancing, usually to gramophone records. Some discothèques feature musicians from time to time

Annabel's, 44 Berkeley Sq, W 1 (MAY 3558). Drinks: 6.30 p m until late. Food: 7.45 p m until 1.30 a m. Annual membership 12 guineas, temporary or under-25 membership 5 guineas. Dinner, dancing, about £6-£7 a head. Drinks: whisky 10s 6d double; cover charge for dancing and drinks only, 17s 6d. *Entertainment:* discothèque, late dining club

Black Angus, 101 Edgware Rd, W 2 (AMB 2913). Hours 12 noon to 3 p m, 5.30 p m to 2 a m. Prices *à la carte* only 25s-30s a head. Drinks: wine carafe 18s, whisky 3s. No service charge. Cover charge 2s. Discothèque dancing. Licence to 2 a m

Blaise's, 121 Queen's Gate, SW 7 (KEN 6228). Opens 9 p m-2.30 a m. Membership 2 guineas. Mon-Thurs entrance free until 11 p m, Fri 10s. Sat 10s 6d girls; 12s 6d men. All alcoholic drinks 3s. Chinese food, about 15s per head. Records and a different live group every night. Roulette 2s 6d min. Blackjack 5s

Chalet Suisse, 74 Charlotte St, W 1 (MUS 0036 & LAN 3626). 7.30 p m to 1.30 a m including Sunday. Membership 1 guinea. Entrance fee from 5s weekdays to 10s weekends. Dinner approx £1 a head. Spirits 3s. Beer 2s 6d. *Entertainment:* currently Eddie Dushan, discothèque dancing, blackjack, roulette

Club Concorde, 37/39 Oxford St, W 1 (GER 7945). 7.30 p m to 12 midnight every night except Mon. Annual membership: 10s gentlemen, 5s ladies. Entrance fee from 3s 6d to 8s 6d. No food, popular bar prices. *Entertainment:* discothèque dancing, roulette

Cromwellian, 3 Cromwell Rd, SW 7 (KNI 7258). 8 p m-2 a m. Annual membership 3 guineas, entrance 7s 6d members, 12s 6d guests. Small grills menu about £1 a head plus drinks (average club prices). *Entertainment:* Several groups, discothèque, casino

Dolly's, 57 Jermyn St, SW 1 (GRO 5927). 10.30 p m-4 a m. Closed Sunday. Annual membership 5 guineas. No entrance fee. Cover charge 1 guinea, includes first drink. Whisky, sold by miniature, 10s. Wines 36s. Steaks, salads and Danish specialities 12s 6d. Special breakfast from 3 a m

Downstairs, May Fair Hotel, Berkeley St, W 1 (MAY 7777). 10.30 p m-2.30 a m. No membership. Entrance 10s (Sat £1). Includes free snacks, sandwiches, etc. Double whisky 7s, gin 6s 6d, champagne £2 5s. *Entertainment:* 3 bands

Flamingo, 33/37 Wardour St, W 1 (GER 1549). Closed Mon. 8-11 p m Tues, disc session. 7.30-11.30 Wed, big name band session. 8-11 Thur, disc session. 7.30-11.30 & midnight to 5 a m, Fri, band session and usually US star. 7.30-11.30, midnight-6 a m, Sat, band session. 3-6 p m & 4.30-11 p m, Sun, band session. Membership (incl in first visit) 7s 6d early session, 15s late session. Entrance 5s early session, 10s late session (more if big name). Tues, Thur record sessions 3s 6d. Unlicensed

The In-Place, 2 Allsop Pl, NW 1 (HUN 1873). 9 p m till 4 a m every night except Sunday. Annual membership 3 gns. Entrance and first drink 25s, thereafter 5s. *Entertainment:* gambling, discothèque (restaurant temporarily closed)

The 007, Hilton Hotel, Park La, W 1 (HYD 8000). 6.30 p m-2 a m. No entrance fee. Service charge 12½ per cent. Light supper from 11 p m from 13s 6d. Whisky 6s. Goldfinger cocktail 7s. Discothèque and a band from 9 p m

Saddle Room, 7 Hamilton Pl, W 1 (GRO 4994). 10 p m to 5 a m except Sunday. Membership £1 2s 6d (membership temporarily closed). Entrance and first drink £1, subsequent drinks 3s 6d. Short grills menu about £1 to 25s a head. *Entertainment:* discothèque, dancing, 2 fruit machines

Scotch of St James's, 13 Masons' Yd, Duke St, SW 1 (TRA 6109). 10 p m-4 a m. Annual membership 5 guineas. Entrance 10s members; 15s guests. Grills menu about £1 a head till 3.30 a m. Drinks, single 5s; miniature 10s. *Entertainment:* Resident group, impromptu performances by famous clientele, cabaret

SPECTACULARS & CABARETS

Allegro, Bury St, St James's, SW 1 (WHI 6767). 8.30 p m-2.30 a m. Cabaret 12.30 a m. Dinner £2 7s 6d. *Entertainment:* Dancing to 3 bands, cabaret

Astor, Berkeley Sq, W 1 (GRO 2366). 10 p m-4 a m. Closed Sun. One-hour cabaret, 1 a m. Annual membership 1 guinea. No entrance fee but minimum food charge £1 1s. Whisky and gin 5s a measure. *Entertainment:* Two bands, cabaret. From 17 Jan: Jock Morgan, Kaven Russ

Blue Angel, 14 Berkeley St, W 1 (MAY 1443). Bar opens 6.30 p m, restaurant-cabaret room opens 10 p m, cabaret at 1 a m. Annual membership 3 guineas, cover charge 5s a head after 11 p m. Short grills menu about 25s a head. Drinks at saloon bar prices with slight increase after 11 p m. *Entertainment:* cabaret (from 17 Jan at 1 a m; comedy pianist Peter Maxwell, guitar satirist Nigel Pegram, and Los Valdemosa), dancing to two bands from 10.15. Gambling: blackjack and roulette, stakes 2s 6d to £5. No hostesses, members must be partnered

Celebrity, 17 New Bond St, W 1 (HYD 7636). Dancing 10 p m-4 a m. No membership fees, no cover charge. In Lounge no minimum charge. In Show Room £2 minimum a head plus 12½ per cent service charge (the £2 to be spent on food and/or drink). *Entertainment:* Racing on films, Vive les Girls revue and cabaret, 11.15-1.15. Currently: Dailey & Wayne, Brian Freeman, Ivor Meggido Dancers, Patti Pearce. "Race Nite" Freddie Stafford Orchestra with Jo Marney

Churchill's, 160 New Bond St, W 1 (HYD 2626). 6 p m-3.30 a m. No membership fee. Dinner 55s a head. Cover charge £1 a head includes late-night supper or breakfast. *Entertainment:* Two bands and two 1-hr cabarets at 11.15 p m and 1 a m. Cast of 40. Currently: Ravic & Babs, The Southlanders

Danny La Rue's, 17 Hanover Sq, W 1 (GRO 4203/5). 10.30 p m to 4 a m. Annual membership 2 gns. Entrance fee £1. *A la carte* menu about 35s per head plus wine. Licensed till 3.30 a m. *Entertainment:* Dancing to 2 groups and Danny La Rue & Company in Revue at 1.15 a m

Edmundo Ros, 177 Regent St, W 1 (REG 7675 & 2640). 9.30-3.30. Cabaret at 11 p m & 1 a m. Annual membership 1 guinea. Cover charge 30s a head. Full *à la carte* menu about £2 a head plus wine. *Entertainment:* The full Edmundo Ros orchestra

El Morocco, 15/16 Gerrard St, W 1 (REG 2931). 10 p m-3.30 a m. Cabaret 1 a m. No membership fee. Cover charge 10s 6d per head. Scotch, gin, etc, £5. Champagne £5, wines from 25s

Elysee, 13 Percy St, W 1 (MUS 4804 & LAN 3988). Midday to 3 p m and 6 p m to 12.30 a m daily including Sunday. Cabaret 3 times nightly of Greek music and dancing at 9.30, 10.30 & 11.30. Dancing from 8 p m to 12.30 a m to 3-piece band. International menu and menu specializing in Greek food, *à la carte* only, about 21s a head plus wines from 1 gn to £3. Whisky 3s. No service or cover charge. Licensed till 12.30 a m

Embassy, 6 Old Bond St, W 1 (HYD 5275). American Bar open 6.30 p m. Restaurant open 10.30-4 a m. Cabaret at 1 a m. Annual membership 2 guineas. No entrance fee, cover charge of £1. *A la carte* menu about 35s a head plus wine. *Entertainment:* Resident comedian Davy Kaye & dancers in "Not Tonight Josephine" with Pat Ferris and Ingrid Anthofer, dancing

Eve, 189 Regent St, W 1 (REG 0879). 9 p m-4 a m. Entrance 30s members and guests, annual membership 1 guinea. *A la carte* menu about 35s a head plus wine. Whisky by the bottle about £5 (they'll keep it till next time). Whisky by the glass 3s 6d. *Entertainment:* Floor-show in two parts, 10.30 and 1 a m. Currently: Hermanos Bernales Ballet

Georgian, Georgian House, Bury St, St James's, SW 1 (WHI 2797). 12.30 p m-3 p m; 5.30-midnight. Annual membership 25s. No entrance fee, cover charge or hostess charge. Whisky 4s. Dinner with wine about £3 a head. *Entertainment:* Cabaret. Hostesses (pussies, not bunnies), dancing to quartet. No sales of toys, flowers, chocolates, lingerie, etc

Jack of Clubs, 10 Brewer St, W 1 (GER 6811). 9 p m to 3.30 a m. Closed Sundays. Cabaret at 1 a m. *A la carte* menu only, approx. £2 per head including cover charge. Service charge 12½ per cent. Wines from £1. Whisky 24s ¼ bottle. Dancing from 10 p m to 3.15 a m to 2 bands. Licensed till 3 a m

The Latin Quarter, 13 Wardour St, W 1 (GER 6001). 8 p m-3 a m. Floor-show at 9.30 and 12.30 a m. Dinner Dance & Floor-show: three courses 45s, four courses 55s. *Entertainment:* Floor-show: Folie Exotique, occasional discothèque in the Van Gogh Bar

L'Hirondelle, Swallow St, Piccadilly, W 1 (REG 0362). 6 p m-4 a m; 12-3 p m lunch. Shows at 2 p m, 10.30 p m, 1.30 a m. Three-course dinner, dance, show, 55s (Sat £3). Wine about £2-£2 10s; whisky 4s 6d a measure. *Entertainment:* Floor-show, two bands, hostesses. Currently: Jonnie Lee, Thérèse Jenart

Mexican Room, El Sombrero, 142/144 Kensington High St, W 8 (WES 0572). 8 p m to 2 a m. closed Sunday. *A la carte* menu only from 6s to 30s. Cover charge 7s 6d. Wines from 18s 6d to 35s. Whisky 4s including mineral water. Service charge 10 per cent. Dancing from 8.30 p m to 1 a m to El Sombrero Trio. Cabaret at 11.15 p m. Licensed to 2 a m

Murray's Cabaret Club, Beak St, Regent St, W 1 (GER 4623 & 3241) 8 p m to 4 a m. Dinner till 1 a m. Breakfast from 2 a m to 4 p m. Membership 1 guinea annually. Entrance fee 30s. *A la carte* menu about £2 per head plus wine. Breakfast 12s 6d. Hostess service at 1 guinea for each girl joining the party. Wines at various prices. Whisky £5 19s 6d bottle. Measure 4s. 10 per cent service charge. Dancing to two bands. Floor show "Moonlight and Dew" at 10 p m and 1 a m

Negresco, 23 Brook St, Mayfair, W 1 (MAY 5374 & 2443). Restaurant 9.30 a m-3 a m. Club 9.30 p m-3 a m. Closed Sun. No entrance or membership fees. Five-course meal 30s (*à la carte* Mon-Thur). Whisky 3s 9d, beer 3s. *Entertainment:* Music, dancing, cabaret with Ronnie Ross, Art Fairbanks, Johnny Hawksworth, Jon Tremayne, Lord Kitchener. Showbizguests often perform impromptu

Omar Khayyam, 50 Cannon St, EC 4 (CIT 2660 & 7383). Midday to 3 p m & 6 p m to 2 a m. No membership fee and no cover charge. *A la carte* menu about £2 per head, plus wines. Service charge 10 per cent. Drinks—sold by miniature—whisky 8s 6d. Middle Eastern & Continental menu with selection of 30 to 35 *hors d'oeuvres*. *Entertainment:* Dancing 8 p m to 2 a m. Cabaret and Belly Dancing at 9.30 p m and 12 p m. No parking problems in the City at night

Pigalle, 190 Piccadilly, W 1 (REG 6423). 7.30 p m-3.30 a m. Dinner from 7.30. No membership, no entrance fee. Dinner dance & show 57s 6d inclusive, plus drinks. M to F. Supper, dance & show 30s. Whisky double, 7s. *Entertainment:* Spectacular floor-show, 2 orchestras

Poor Millionaire, 158 Bishopsgate, EC 2 (BIS 3311). 7.30 p m-2.30 a m. Dinner dance and cabaret 2 guineas. Sat night 2½ guineas. No membership, no cover charge. 10 per cent service charge. *Entertainment:* Usually satirical, currently "Those magnificent men in their washing machines." 9.30-10.30 p m

RITA ELEN, Raymond Revuebar, Walkers Ct, Brewer Street, W 1 (REG 1593). *Among the nudes on ice, the nudes underwater and all the other variations on a theme, is Rita Elen who has this pet cheetah called Ginni. The excitement here is that Ginni strips Rita twice nightly. This is 22-year-old Rita's first appearance in Europe; she is Australian—comes from Sydney—and has previously worked the Far East including Tokyo and Hong Kong*

Quaglino's, Bury St, St James's, SW 1 (WHI 6767). 7.30 p m-1.30 a m, inc Sun. Cabaret 11.45 p m. Dinner £2 10s. *Entertainment:* Dancing to 3 bands, cabaret

Room at the Top, High Rd, Ilford, Essex (above Harrison Gibsons) (ILF 5588), 8 p m-2.30 a m. Closed Sun & Mon. Bar open till 2 a m. Tues-Fri, four-course dinner and dancing 35s. Sat, 39s 6d. Coffee 2s extra. *Entertainment:* Cabaret, dancing to resident group

Savoy Restaurant, Strand, WC 2 (TEM 4343). 8 p m to 2 a m. Cabaret at midnight. Dinner, dance & cabaret 49s 6d excluding coffee and wine, or *à la carte*. *Entertainment:* The Savoy Winter Show

Showboat, Lyons' Corner Hse, Trafalgar Sq, WC 2 (WHI 2781). 8.30 p m to 1 a m. Closed Sun. Lavish floor-show at 10.30 to 11.30 p m. No membership, cover or admission charge, 3-course dinner 37s 6d per head plus wines. Dancing from 8.30 p m to 10.30 p m and 11.30 p m to 1 a m. Currently appearing: Earle & Vaughan

The Society, 40 Jermyn St, SW 1 (REG 0565). Zodiac Bar

open 5.30 p m. Restaurant open 8 p m-3.30 a m. Cabaret at midnight. Evening for two with wine about £5 10s. Supper, dance & show. Mon to Fri 30s. Sat 35s. plus wine. *Entertainment:* Dancing, Cabaret

The Stork Room, 99 Regent St, W 1 (REG 3686). 8 p m till 4 a m including Sundays. Dinner, dance & show with wine about £7 for two. *Entertainment:* Dancing to 2 bands and lavish floor show currently called "London Life" at 11.30 p m and 1.45 a m

Talk of the Town. Theatre Restaurant. Hippodrome Corner, Leicester Sq, WC 2 (REG 5051). Cocktail Lounge open 7.30 p m. Theatre-Restaurant from 8 p m-1.30 a m. No membership fee. Inclusive charge for three-course dinner, dancing and show 57s 6d. Extras: coffee, drinks and tips. South African hock £1 0s 6d. All else from 25s. Whisky 6s 6d a large measure. *Entertainment:* Spectacular. Floor-show 10 p m, international cabaret star 11.30. Currently: Frankie Vaughan

Winston's, 10 Clifford St, W 1 (REG 5411). 10 p m to 4 a m. Cabaret at 1.15 a m. Annual membership 2 guineas. Cover charge £1. *A la carte* dinner about £3. Whisky 5s. *Entertainment:* Dancing, floor-show & cabaret

Young's, 13/15 West St, WC 2 (TEM 2322). Ground floor midday till midnight daily, midday till 11 p m Sun. Dancing floor 8 p m to 2 a m, excluding Sun. Prices: ground floor 15s *table d'hôte* and from 15s *à la carte*. Dancing floor 30s minimum per head for dinner and dancing. Drinks: Whisky 3s 6d, wines from £1. *Entertainment:* Dancing to 4-piece band, starting at 8 p m. Cabaret Mon-Fri 10 p m and 11.30 p m, Sat 10 p m, 11.30 p m and 1 a m

DINNER & DANCE

Ambiance, 1 Queensway, W 2 (BAY 0990). Mon, Tues, Wed, 10 p m-1.30 a m. Thurs, Fri, Sat 10 p m-2 a m. Dinner for 2 £4-£5. Dancing to Les Flambeaux festival-winning Trinidad Steel Band

Annabel's, 44 Berkeley Sq, W 1 (MAY 3558). 6.30 p m for drinks till late. Food from 7.45 p m-1.30 a m. Annual membership 12 guineas; temporary or under-25 membership 5 guineas. Dinner, dancing, about £6-£7 a head. Whisky 10s 6d double. Cover for dancing and drinking only 17s 6d. Discothèque, late dining club

Beachcomber, Berkeley St, W 1 (MAY 7777). 5.30 p m-1.30 a m. Minimum charge 30s a head in the restaurant. No entrance fee to bar. Dinner from 6.30 p m-midnight, £2 to £2 10s a head. Cocktails 7s-8s. Wines from 21s to £3. *Entertainment:* Three bands from 8 p m-1.30 a m. Three vocalists and currently one Hawaiian who entertains once during the evening with a dance

Chanticleer, Roebuck House, Palace St, SW 1 (VIC 5695). 7.30 p m-12.30 a m (not Sun). Cover charge 5s. Dinner approx 30s a head plus wine. Four-piece band and singer

21 Club, 8 Chesterfield Gardens, W 1 (GRO 3233). 12-3 p m; dinner 7 p m-1 a m. No lunch opening Sat. Cabaret at 10.30 p m. Annual membership 5 guineas. Dinner-dance and cabaret 45s. Business lunch 30s. *Entertainment:* Dinner-dance, gambling (roulette, chemin de fer, blackjack), bar

La Dolce Vita, 10 Frith St, W 1 (GER 3814). Midday-3 p m; 6 p m-1.30 a m. Sun till 12.30 a m. La Taverna closed Mon. *A la carte* dinner in the restaurant £1 minimum. Dinner dancing in La Taverna 32s 6d; Sat 35s. *Entertainment:* Guitar and accordion music in the main restaurant. Dancing nightly except Mon

Dorchester, Park Lane, W 1 (MAY 8888). The Terrace Room 12.30 p m-3 p m; 8.30 p m-1.30 a m. Closed Sun. *A la carte* only £4-£5 including wine. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. *Entertainment:* Albert Marland's Music & The Keith Silver Group from 8.30 p m-1.30 a m. Licence to 1.30 a m. The Grill Room: Midday-3 p m; 6.30 p m-midnight. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. Licence to midnight

Five Hundred Club, 42 Albemarle St, W 1 (HYD 0287). 7 p m till midnight. Annual membership 3 guineas. Dinner 30s to 35s a head plus drink. *Entertainment:* Dancing to group and discothèque

Four Hundred, 28 Leicester Sq, WC 2 (WHI 1813). 7 p m till 3 a m. Annual membership 10 guineas. Dinner (served till 1 a m) approx 50s per head plus wine. Drinks before 11, 10s 6d large measure. After 11: ½ bottle champagne & cover 21s. *Entertainment:* Currently dancing to The Conrads and The Derek Linter Trio

Grosvenor House Restaurant, Park Lane, W 1 (GRO 6363). 12.30 p m-3 p m; 7.30 p m-1 a m. Open every day. Lunch: *table d'hôte* 27s 6d. Dinner: *table d'hôte* 32s 6d. Wines from 15s to £3. Whisky 3s 3d. Service charge 12½ per cent. Cover charge on *à la carte* menu only 2s. *Entertainment:* Dancing from 8 p m-1 a m, excluding Sun to the Sydney Lipton Band

Hatchetts, 67 Piccadilly, W 1 (HYD 1804 & 1871). Bars: 11-3 p m; 5-11 p m. Restaurant: midday-3 p m; 6.30 p m-2 a m. Lunch & dinner *à la carte* only from 18s to £3. Wines—all by Grant's of St James from 21s to £4. Normal bar prices in the bars, but an increase of about 3d on spirits in the restaurant. Cover charge 2s. No service charge. *Entertainment:* Dancing to a band from 8.30 p m-1.30 a m. Currently: Phil Phillips and his band

Mitchell's, 25 St James's St, SW 1 (TRA 3728), 8 p m-3.30 a m. Dinner £4-£5 a head including wine. Whisky 4s. lager 5s 6d. Two bands with singers in restaurant. Drinking in bar till 3.30 a m, pianist till 11.30 p m. Own car park

Renaissance Club, 39a Harrington Rd, SW 7 (KEN 7761). 11.30 a m-3 p m and 5.30 p m-12.30 a m. Annual membership 1 guinea. *A la carte* menu. Wines 18s 6d to 37s, all vintage. Whisky 2s 9d. No service or cover charge. Licensed to midnight, supper licence till 12.30 a m. *Entertainment:* Dancing to three-piece band

River Club, 129 Grosvenor Rd, SW 1 (VIC 1621). 5.30 p m-2 a m approx. 8 guineas London member, 5 guineas provincial member, 10s 6d cover charge, 42s 6d set dinner. Resident Calypso band. Roof garden with bar and casino on ground floor

Roof Restaurant, Hilton Hotel, Park La, W 1 (HYD 8000). Roof bar: midday-3 p m. Restaurant: 12.30-3 p.m; 7.30 p m-2 a m. Closed Sun. *A la carte* only £4 a head with wine. Whisky 6s. Cover charge 12s 6d. Service charge 12½ per cent. French cuisine. *Entertainment:* Dancing in the evenings only to Judd Solo and his band. Decor by Sir Hugh Casson. The restaurant has a magnificent view over London

Villa Dei Cesari, 135 Grosvenor Rd, SW 1 (TAT 7453/ VIC 9872). Open every day except Mon 7.30 p m-2.30 a m. Also Sun lunch. One of the best river views in London. Speciality Roman food. Dinner for two about £5-£6. Full wine list, carafes from 19s 6d. Dancing to 2 bands until early hours

GAMING

Blenheim, 4 Blenheim St, W 1 (HYD 2071), Midday-3 p m; 5.30 p m onwards. Bar closes at 11 p m. Membership compulsory 1 guinea. Mainly poker and a little blackjack, one table. Limits 2s 6d till midnight and 5s afterwards. Sandwich machine, food can be brought in

Le Cercle, 5 Hamilton Pl, W 1 (GRO 5050). Open 10 p m. Membership 10 guineas a year, 10 guineas entrance fee. Overseas membership half these amounts. Blackjack, roulette, chemin de fer and backgammon. Minimum about 10s. Bar & Restaurant

Charlie Chester Casino, 12 Archer St, W 1 (GER 7045). Midday-6 a m. Membership compulsory, 1 guinea a year. 10s cover charge. Blackjack, dice and roulette. Limits 2s 6d & £100. Buffet provided

Crockford's 16 Carlton House Ter, SW 1 (WHI 1131). Bridge starts at 2.30 p m, 2s-£1 a 100; poker 5 p m, 10s-£4 a game; chemin de fer 9 p m; blackjack 10 p m. Closes when play ends. Membership 8 guineas. Out-of-town residents, 4 guineas, overseas members 3 guinesa, Bridge, chemin de fer, kalooki, poker and roulette. Limits vary. Restaurant and bar

Curzon House, 21-23 Curzon St, W 1 (MAY 0164). All round the clock. Membership compulsory and very exclusive. 10 guineas a year. Prospective members vetted before joining. Bridge, blackjack, chemin de fer, gin rummy, kalooki poker, roulette and baccarat. Limits vary. Good restaurant

The Establishment, 18 Greek St, W 1 (GER 8111). Gambling starts between 11 p m & midnight. Membership, 2 guineas a year. Blackjack, poker and roulette. Minimum and maximum limits, 5s and £5. Bar open from 7 p m. Drinking till midnight in the gaming room. Food served 8 p m-3 a m. Dancing on first floor

Golden Nugget, 32 Shaftesbury Av, W 1 (REG 6211). 2 p m till the last member leaves. Membership 10s a year. Blackjack, kalooki, boule, dice, chemin de fer, poker, roulette and pontoon. Limits vary but average about 2s 6d to £50. Restaurant and also a licensed bar

Hamilton Club, 2 Hamilton Pl, W 1 (GRO 2591). Open all the time but gambling starts about 2 p m. Annual membership, 8 guineas. Mainly bridge but some poker is played. Minimum stakes 1s. maximum 10s. Bar with normal licensing hours. Light food available but also a proper restaurant

Mazurka, 4 Denman St, W 1 (GER 3547). Gambling 9 p m until last game ends. Annual membership 10s 6d. Blackjack, chemin de fer, poker and roulette. Minimum stake 5s maximum £1. There is no restaurant but sandwiches are provided at the bar. Normal licensing hours

New Casanova, 52 Grosvenor St, W 1 (MAY 1463). Opens 10 p m. Membership 2 guineas a year. Backgammon, blackjack, roulette and chemin de fer. Minimum stake about 10s. Free sandwich bar

The Nightingale, 28 Berkeley Sq, W 1 (GRO 1633). Midday until the end of play (usually 6 a m). Membership 10 guineas per year, overseas and country membership 5 guineas. Kalooki, bridge and stud poker. Stakes go very high. Food in Ian's Room downstairs or brought to the table. Fully licensed until 3 a m

Olympic Casino, 79 Queensway, W 2 (BAY 2163). Open for lunch (12s 6d) midday. Gaming starts 3 p m. Membership, 2 guineas a year. Table charges. Baccarat, blackjack, chemin de fer, roulette, dice, Stakes vary. Never go below 3s on roulette and can go very high. Bar in the restaurant but only soft drinks in the casino. Coffee, sandwiches served in the casino. Champagne buffet for members Fri

Pair of Shoes, 21 Hertford St, W 1 (HYD 1801). Open 8 p m for dinner and gaming. Membership 10 guineas. Blackjack, roulette, craps and chemin de fer. No limit stud poker, Stakes go high, min 5s. Bar & dinners

Palm Beach Club, 30 Berkeley St, W 1 (HYD 6585). Opens 5 p m till dawn. Membership £1. Baccarat, chemin de fer, blackjack, roulette, dice. Stakes vary, 5s upwards. Luxurious restaurant adjoining gaming rooms

Quents, 22 Hill St, W 1 (HYD 7766). 6.30 p m onwards. Inclusive membership 2 guineas a year. Baccarat, roulette, blackjack, craps, Billiard room. Minimum stakes vary from game to game, 5s-£2. Bar & restaurant

21 Residential Club, 8 Chesterfield Gdns, W 1 (GRO 3233). From approximately 8 p m until play ends. Membership compulsory, 5 guineas a year, 5 guineas entrance fee. Blackjack, chemin de fer, baccarat. Stakes vary, roulette minimum 5s. Dinner & dance in Elizabethan restaurant 45s. Normal club licensing hours

River Club Casino, 129 Grosvenor Rd, SW 1 (VIC 1621). Bar opens 5.30 p m, closes about 12.30 a m. Gambling can start at 5.30 but warms up about 11. Last dinner served 1 a m. Membership for club & restaurant 8 guineas a year, 5 guineas for out-of-town residents, 2 guineas for temporary membership. Membership, excluding the restaurant, 5 guineas. Blackjack, roulette. American roulette, craps, and chemin de fer. Restaurant membership covers the bar

Sporting Club Knightsbridge, 163 Knightsbridge, SW 7 (KNI 4252). Club opens 3 p m and closes normally at 3 a m but may be later, depending on state of play. Bar has normal licensing hours. Membership 3 guineas a year. Sundays an inclusive charge of £1 for champagne buffet; all buffet tickets sold are eligible for raffle the following Wednesday for prize to the value of £100. Blackjack 10s-£50 chemin de fer, table charge £3, maximum opening bank £15. maximum bank £200. American roulette, min stake 2s, max £50. American dice, min £1, max £50. Baccarat, min £2, max £250; à Cheval £500. Roulette 2s-£100. Restaurant opens 7 p m, breakfast from 1 a m. Temporary membership may be arranged

The Victoria Sporting Club. 150/162 Edgware Rd, W 2 (AMB 2467). 2 p m-5 a m. Membership £3 a year. Table fees. Baccarat, backgammon, bridge, blackjack, chemin de fer, dice, gin rummy, kalooki, poker, roulette, and trente et quarante. Minimum stakes from 5s to £1, maximum from £50 to £600. Restaurant & bar

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TV Choice

"We will," promised the BBC man with horrid glee, "name the names and present some uncomfortable truths." He was talking about an item on unmarried fathers and their women, in BBC-2's new factual magazine, *Man Alive*. Only a few months ago such a zestful, commercial, and above all professional approach would have brought instant retribution. A penal term on *Listen With Mother* or an unveiled hint to join one of the yellower Sunday newspapers.

But *Man Alive*, ever ready to hurl questions at Nazi war criminals, human guinea-pig surgeons, and amorous members of beat groups, sets its own pace. Already the speed is alarming the still-powerful Old Guard at the Television Centre.

New chief

Now Desmond Wilcox, fresh from his years with ITV's *This Week*, has taken over the editor's chair from Chris Brasher. If anything, ex-paratrooper Wilcox will give the Old Guardees an even harder time. "I figure that a bloody good programme which interests me, will also interest all them out there. It is as simple as that," says Mr. Wilcox.

But it is not simple.

When David Attenborough inherited BBC-2 last year, he looked at a hobbies programme called *Time Out* and decided that too many crack writers, reporters and camera crews were tied up on stories about shark fishing and treasure galleons. *Time Out* died. Its production staff switched to *Man Alive*. The aim was to grab more viewers for BBC-2. First Brasher, and then Wilcox, were told to create a *different* brand of documentary magazine.

Which is a little like ordering a watchmaker to devise a new type of clock-face without altering the numerals.

Wilcox welcomes the task. "It's the sort of slot I've been screaming for," he says. His solution to the problem is to find stories relevant to 1966, without being shackled to the sort of topicality which brings regular chats with Harold, Ted, Jo, and a mumble of pundits. "It doesn't require much courage to march chukka-booted through somebody else's country telling them how to run it," he explains saltily. "I've done it often enough. Click, click, lecture – and that's another African state wrapped up for a further 10 months.

"Meanwhile, Aunt Edna's spilt her tea, Dad is remarking on the resemblance between East Africa and Hyde Park, and Mum is wondering aloud what's on the other channels."

Desmond Wilcox: his task is to produce a different kind of documentary

Hair-raising

Wilcox's point is that such an approach gains impact – and enemies – when applied to Britain. He illustrated the argument by showing me some hair-raising *Man Alive* assignments on the odd, funny, touching and often horrible events taking place within a 50 mile radius of his Shepherd's Bush office.

They will win viewers – *how* they will win them. They will win, if that is the right word, protests as well. "I'm not setting out to be a professional picker at English society," says Wilcox, a shade defensively. "But I am encouraging the boys to take off the blinkers."

The blinkers are off all right. The result is likely, during the weeks ahead, to make BBC *and* ITV men rub their weary eyes in disbelief.

Peter Magnus

Friday night date with Diana Rigg of the ABC Avenger series. Here she wears a white vinyl raincoat, with white hipster trousers – part of her new wardrobe designed by John Bates at Jean Varon which she will wear until the end of the series in March

Saturday date with Thunderbirds. This week's episode is called The Impostors with Jeff Tracy, seen here with Tin Tin, again to the rescue

WEEK-END VIEWING

SAT 15 JANUARY

The Thunderbirds, featuring Jeff Tracy in *The Impostors*. The Tracy family are amazed to read in the papers that their international rescue team has done it again. ITV 6.35 p m

Arthur Haynes gives his last programme for some time. Singer Janie Mardon is guest star. ITV 8.25 p m

Neighbours, an *Armchair Theatre* play starring Dick Gregory, Ruby Dee, Toby Robins and Donald Harron, is the story of a white couple in an American suburb who sell their house to a coloured couple. ITV 10.5 p m

Interpol Calling again, with Charles Korvin as Insp. Paul Duval in a story about an Italian-born criminal who is deported to Naples and discovers he has invited a group of European protection racketeers to stay on his farm. ITV 11.35 p m

Tension At Table Rock with Richard Egan, Dorothy Malone and Cameron Mitchell, is the story of a man branded as a coward, who finds himself in a town stripped by the violence of a gang of a marauding trail herders. BBC-1

The Black & White Minstrel Show. A revival with Ted Ray as guest artist. BBC-1

Will You Won't You. Dinsdale Landen, Simon Oates and Hamilton Dyce star in the weekly spy episode. BBC-1

BBC-3 in its usual spot with John Bird and Robert Robinson, produced by Ned Sherrin. BBC-1

Not Only But Also. Revival with Peter Cook and Dudley Moore. BBC-2

Man In The Mirror, written by Lindsay Hardy, produced by Alan Bromley. The story of an Istanbul forger who gives investigators a lead in an international currency conspiracy. With Frederick Jaeger, Ralph Michael, Wendy Gifford, John Barron and Philip Locke. Gerald Blake directs. BBC-2

Wickers' World episode is called *A Very Serious Doctor–He Comes From The Sixth Sphere*. It gives an insight into the people who go to unorthodox healers, what treatment they receive, and why they seek help outside the medical profession. BBC-2

SUN 16 JANUARY

Rugby Union. London Welsh v Cardiff. ITV 2.40 p m

Great Expectations, with John Mills, Valerie Hobson and Martita Hunt. ITV 3.30 p m

London Palladium, with Jimmy Tarbuck and guest stars The Bachelors. ITV 8.25 p m

Three Godfathers. Western with John Wayne. ITV 9.35 p m

David Copperfield, a new production with Flora Robson, Bill Fraser, Ian McKellen and Chris Guard. BBC-1

Long Voyage Home. Film matinée with John Wayne and Thomas Mitchell. BBC-1

Forward to Retirement. First of a *Further Education* series, it shows how to do forward planning when approaching pensionable age. Produced by Beryl Radley. BBC-1

Born Yesterday, celebrated comedy from Garson Kanin's play, is the feature film, with Judy Holliday, William Holden and Broderick Crawford. Story is of a millionaire who hires a writer to instruct his dumb but beautiful girl-friend how to behave in gilded surroundings. BBC-1

Ove Arup, 70-year-old designer in concrete, is the subject of the weekly arts spotlight. Examples of his work shown range from a footbridge at Durham to the International Recreation Centre at Crystal Palace. BBC-1

La Bohème, in *Theatre 625*, features the New Philharmonia conducted by Charles Mackerras, Joan Carlyle as Mimi, Stuart Burrows as Rudolph, and Adèle Leigh as Musetta. Basil Coleman directs the TV production. BBC-2

Tonight In Person introduces the three Clancy Brothers, the top line singing group in America, with an Irish background. BBC-2

Sports Choice

Returning to Rugby Union as a spectator after a break of some years of following soccer comes somewhat as a shock. Especially as I chose as the moment of re-entry England playing the Rest in competition for places in this weekend's International against Wales.

A match, indeed, which Wales should have little difficulty in winning, judging by the ineptitude shown in this, the third and final trial. But more of that later. Perhaps years of purposefully watching soccer from the terraces should have rendered one immune to the primitive conditions while watching the trial at Twickenham.

Of course the arrogance of our sports rulers is now taken for granted. The Jockey Club's "secret" trials and refusal to accept women as trainers; the Football League's pig-headedness as controllers of most of modern British soccer, and the Rugby Football Union, who still insist upon their HQ telephone number at Twickenham being ex-directory, though you can telegraph 'Scrummage phone, Twickenham' if the mood is upon you. So I went to a major event of the Rugby Union year at Britain's major Rugby ground, which still surprisingly lacks floodlights, therefore necessitating a 2.15 p m start.

Arriving early on one of the colder days of the year in search of a pre-match drink I was surprised to find none of the ample bars open. I presume this privilege is saved for Internationals and Varsity match days. A great effort had to be made to buy a programme which I had to lend to several strangers during the match because they had already been sold out. Afterwards as we stumped out through inadequate under-stand lighting a female acquaintance nearly found herself in the gentlemen's lavatories on account of the dim lights failing to draw attention to a warning sign that it was a loo and not an exit.

As for the game itself, I could not understand why the Harlequins scrum half Jeremy Spencer was replaced in the England side at half-time. In fact he *will* face Wales due, no doubt, to the heavy pressure of the Sunday Press. I know he is only nine stone and the Welsh pack are strong but with his fly half Brophy he provided the only originality of the afternoon, and so finally the selectors have proved themselves bold. I hope together with those full-blooded forwards Davis and Payne they will be rewarded with the success they deserve. And that in possible defeat they retain Spencer and Brophy.

Michael Wale

Greyhound racing at Stamford Bridge

ASSOCIATION FOOTBALL
First Division: **Fulham v Manchester United**, Craven Cottage, Sat 3 p m (District Line to Putney Bridge). Although the pleasant riverside walk to the ground is often better than the match, United are worth the walk. Messrs Law, Best, Charlton and Herd should ensure goal feats against ever-weakening Fulham

Tottenham Hotspur v Newcastle United, White Hart Lane, Sat 3 p m (Frequent train service from Liverpool Street to White Hart Lane)

West Ham v Northampton Town, Upton Park Sat 3 p m (District Line to Upton Park)

Third Division: **Queen's Park Rangers v Swansea Town**, Loftus Road, Sat 3 p m (Metropolitan Line to Shepherds Bush or Central Line to White City, then short walk). With ex-Spurs forward Les Allen and ex-Fulham full back Jimmy Langley the Rangers challenge for promotion.

RUGBY UNION
England v Wales, Twickenham, Sat 2.30 p m (District Line to Richmond then bus 73. Frequent trains from Waterloo to Twickenham). Wales won the Triple Crown last season but England have had two good trials which could provide them with the winning team. This is one of the few days of the year you can watch Rugby all day

London Welsh v Cardiff, Richmond Old Deer Park, Sat 10.45 a m. (Train Waterloo to Richmond or District Line to Richmond). All-Welsh clash of players who did not make international selection this time

Metropolitan Police v Bath, Imber Court, East Molesey, Sat 10.30 a m (Train from Waterloo to Esher then short walk. Green Line Coach 715 to Ditton Common then bus 152. Or coach 716, 716a to Hampton Court station, then bus 206)

Rosslyn Park v Aberavon, Priory Lane, Sat 11 a m (District or Piccadilly Line to Hammersmith then buses 72, 73. Train Waterloo to Barnes)

Blackheath v Gosforth, Rectory Field, 10.30 a m (Trains London Bridge to Blackheath)

STEEPLECHASING
Newbury, Sat (Trains from Paddington to Newbury racecourse station)

Leicester, Mon (Trains from St Pancras. Then special bus service to course)

Plumpton, Wed (Trains Victoria to Plumpton 18 mins past hour)

Wincanton, Thurs (Trains from Paddington)

Lingfield Park, Fri (Trains from Victoria 9 mins past hour to Lingfield Park, 55 min journey)

RACING PIGEON SHOW
The Old Comrades Show, Seymour Hall, London, W 1 Fri 10 a m (Central Line to Marble Arch). Britain's best racing pigeons forsake the sky for show pens)

AMATEUR FOOTBALL
Hyde Park, Sun 11 a m. Near Knightsbridge. Famous (and not so known) faces of show business, television and publishing, clash in quest for goals in own league table. Leaders are TV scriptwriters, Cecil Gee, and Battersea Park

RACKETS
Queen's Club, Sat 12 noon. Finals, Amateur singles championships (Baron's Court, District and Piccadilly Lines)

REAL TENNIS
Queen's Club, Wed 11.30 a m. Old Etonians v Jesters

GREYHOUND RACING
White City, Sat and Thurs 7.30 p m (Central Line to White City)

Wimbledon, Fri and Wed 7.45 p m (District Line Wimbledon) Good restaurant

Stamford Bridge, Sat 6.15 p m, Thurs 2.30 p m (District Line Fulham Broadway. Buses 11 14)

Walthamstow, Sat and Tues 7.45 p m. (Buses 34 58 144 to Crooked Billet, then short walk)

Park Royal, Mon and Fri 2.30 p m (Bakerloo Line Harlesden, then bus 12)

Hendon, Mon and Fri 7.45 p m (Northern Line Brent)

MISCELLANY

LECTURES

British Museum, WC 1 (MUS 1555). Sat 15 Jan: Scrolls from the Wilderness of the Dead Sea, 11.30. General Tour: Western European civilization, 3.0
M 17 Jan: Aspects of graphic art: Rembrandt (illustrated), 11.30. Japanese pottery and porcelain, 3.0
T 18 Jan: The Elgin Marbles, 11.30. The Assyrian empire, 3.0
W 19 Jan: Medieval society in medieval antiquities, 11.30. Graphic art of Japan (2) (illustrated), 3.0
W 19 Jan: Some Aspects of the Relation of the Scrolls to Early Christianity. Professor F F Bruce. 5.30
Th 20 Jan: Chinese painting (illustrated), 11.30. Moslem Antiquities, 3.0
F 21 Jan: Gods and Kings of ancient Egypt, 11.30. The daily life of the Greeks and Romans, 3.0

The Geological Museum, Exhibition Rd, SW 7. T 18 Jan: The Geology of the Weald (1) The Rocks Beneath, 3.0
W 19 Jan: Introducing Fossils 1, Trilobites, 3.0
Th 20 Jan: The Building of Britain (7). Seas and Swamps of Mesozoic Times, 3.0

Horniman Museum, London Rd, Forest Hill, SE 23. Sat 15 Jan: Fiestas and Forests—Two Aspects of Colombia, 3.0

The Royal Aeronautical Society, 4 Hamilton Pl., W 1 (GRO 3515) T 18 Jan: Graduates and Students Section. Research at the College of Aeronautics. J. Busing, 7.30.
W 19 Jan: All-Day Symposium: New Materials, 9.30 a m.

The Royal Society of Arts, John Adam St, WC 2. W 19 Jan: The Role of Sugars as Energy Reserves in Nature, 6.0.

Royal Institute of British Architects, 66 Portland Pl., W 1 T 18 Jan: Architects Approach to Architecture, Hugh Morris, 6.0.

Science Museum, SW 7 (KEN 6371) T 18 Jan: Astronomy, Victor Wall, 3.0. Th 20 Jan: Steamships, Victor Wall, 3.0.

Tate Gallery, SW 1 (TAT 4444) Sat 15 Jan: Liberations in Art, Long Room, Laurence Bradbury, 3.0.
T 18 Jan: Tudor & Stuart Portraits, Evelyn Meetham, 3.0.
Th 20 Jan: English Narrative Painting in the Late 19th Century, Evelyn Meetham, 3.0.

Victoria & Albert Museum, W 8 (KEN 6371). W 19 Jan: The Changing Image, John Pope-Hennessy, 6.15.
Sat 15 Jan: British Landscape Painting, Suzanne Lodge. Persian Ceramics, Mary Burkett, 3.0

Institute of Contemporary Arts, Dover St., W 1 (GRO 6183). T 18 Jan: Corbusier—Jane Drew, James Stirling, Peter Smithson and John Winter will present slides of various aspects of Corbusier's work followed by a "Look In". 8.15. Members 5s, non-members 7s 6d—admission by ticket only.

Sadler's Wells Opera House, Rosebery Av, EC 1. Sun 16 Jan: Lecture recital by Tom Hammond (author of the English translation) *The Thieving Magpie* by Rossini, illustrated by the cast. 7.30.

City Temple, Holborn Viaduct. Th 20 Jan: More Holidays in Britain, Brian Angel, 7.0.

St. Paul's Cathedral Crypt. F 21 Jan: "The Vatican Council", John Lawrence (Editor of *Frontier*).

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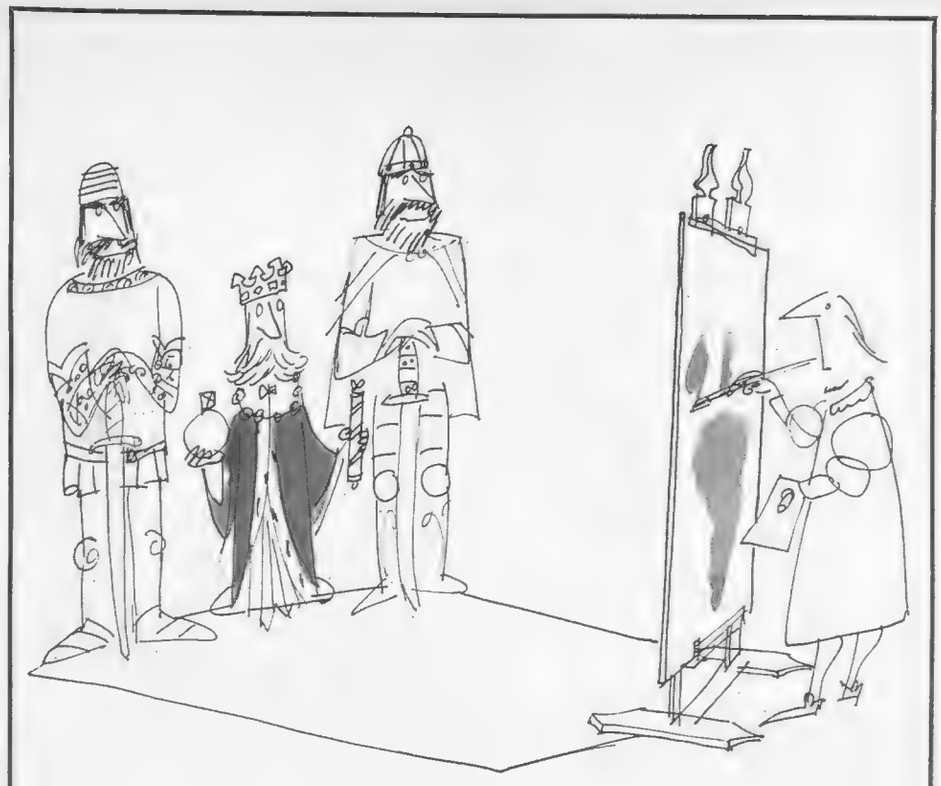

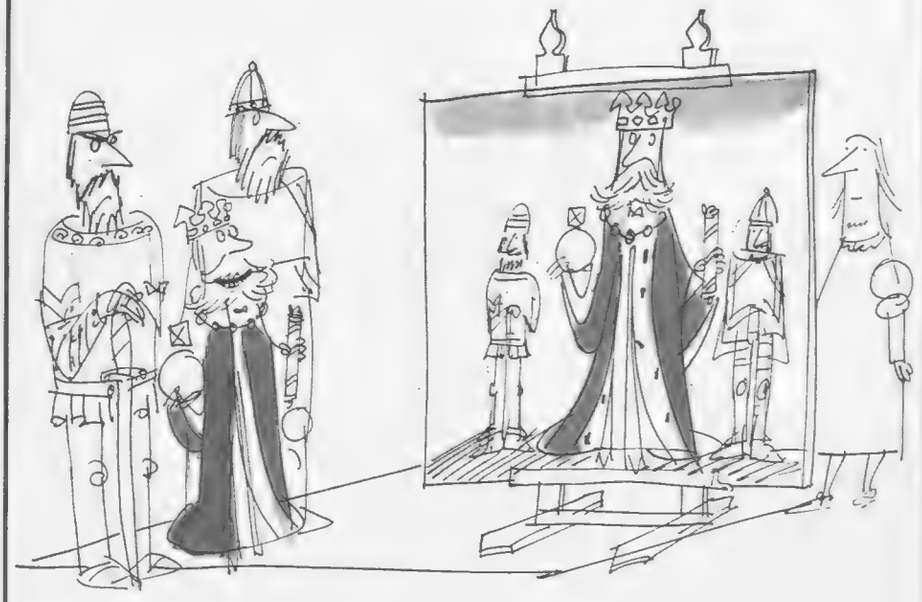

"Flatterer"

Something to say

New York's Lesson

I came back to London recently after an absence of 13 years prepared of course to find changes in this wonderful city. But not prepared for the kind of changes I found nor the extent to which they had been harmful to London.

Why, oh why, do you insist on Americanizing this city? Having left New York where every beautiful landmark is being demolished to make room for stark characterless steel and glass "cereal boxes," I was appalled to find the face of London being changed in the same dreadful way. At least you English have *some* sense about it, and seem to be doing your best to curb this tendency and to protect your city's beauty. Keep up the good fight and do not fail your character and your physical magnificence for the expediency of those who value modernization.

I am interested to note that several of these "New Yorkish" horrors, after an extremely short life, are already falling apart or being found to be obsolete. That is the story of New York, dear London. You have hundreds of years on us, so you don't need to sit at New York's knee to learn all the wrong lessons.

London is still the most beautiful city in the world . . . and certainly quite the nicest.

Hildegarde,
Ebury Mews, SW 1.

Safety Patrol

Now we are taking some kind of action over the many drivers on our highways and we all run the risk of blowing into breathalyzers at any moment during our driving, might we not step up the pressure a little by making our police controls on the roads a little less conspicuous. Bad manners in these circumstances can be just as lethal as alcohol.

I consider myself a considerate and careful driver (who doesn't?) but I am conscious of being even *more* careful and *more* considerate when I know that a police car is about.

Is it possible that I might be just a little more careful or a little less reckless in a 30 m.p.h. area if I thought the car in front of me, conforming to the speed limit, might be a control man?

I am sure that all true Britons would be appalled at the prospect of such underhand protection.

We take it for granted that plain-clothes detectives operate in supermarkets, fair grounds, exhibitions and anywhere else where property might be lifted. Is the person who pinches a tin of salmon, or the Goya portrait, a greater menace to society than the man who robs me of my life?

The experience of being secretly watched might give us the jitters for a few days but I feel it would result in better driving and would reduce the accident rate.

Norman Wooland,
Wanden Farm, Egerton,
Forstal, Kent.

The Teachers Taught

So much is written on how a parent can influence a child's mind and character! What of the devastation an offspring can have on his unsuspecting parents' personality? I still feel as helplessly feminine as ever, but I have just realized that over the last 10 years I have learned, with or from my sons, how to shoot with deadly accuracy; cast for, land and gut fish; appreciate the finer points of a horse; produce more or less the right sounds from a recorder, piano and ukulele (not simultaneously); play chess, ten pin bowling, poker and various diabolical board games; develop, print and enlarge photographs; assist in the construction of model ships, boats and airplanes, and when to refrain from joining in on the rugger field.

I actually *enjoy* the treatment! Am I being brainwashed? Is this the real cause of adult delinquency?

Eleanor Summerfield,
Kildare Terrace,
London, W 2.

Blue Pencil in the Theatre

Censorship is something nearly everyone has strong views about but I'd like to draw attention to the anomalous position of plays and newspapers. When a serious playwright starts to write for the theatre on the contemporary, political or sexual theme, he is subjected to a rigorous and at times asinine form of censorship through the Lord Chamberlain and his office, whereas detailed evidence from the most frightening case for many years is fully reported and published in all the national dailies; and for a handful of coppers an appetite for sadism and fetishism can be indulged in alongside the sports section and the kinkier extremes of women's fashions.

The chances of the same amount of freedom in the theatre, no matter how moral the intention, are virtually nil.

One newspaper recently even had an advisory note to its readers suggesting the contents of a murder report on its front page might make unfit reading for the squeamish. But try writing a responsible play on the conditions in our society that produce the mental sicknesses that crowd our newspapers and it will never be licensed for public performance.

This seems to me to be hypocritical in the extreme and if the theatre is ever to be the healthy, virile thing the community needs, it must be given at least the same freedom as the popular Sunday papers.

Alun Owen,
Cardiganshire.

Dainty Vowels

A certain word known to all of us and discarded with our uniforms, recently floated through the shocked ether. In the vocabulary of the services it is a mere repelling hiccough and the attention it received was out of all proportion to its unimportance.

This word was at least correctly pronounced, clear and staccato, without the refinement of two little "fs", but other words, which are in every day currency, are unmercifully maltreated. The BBC's laudable policy to keep alive regional accents has all too often resulted in a dreadful genteel cosiness.

"Secretary" has become "sekre-terry"; "kiddies" are invited always to use the "zebb-ra crossing"; "involve" becomes "invoalved"; "revolver" is a "revoalver"; "circumstances" emerge as "circumstaunces".

The paradox is that these dainty vowels are used to depict an age in which violence, cheating and promiscuity are presented as being normal.

Gerard Tickell,
Savage Club,
37 King Street,
Covent Garden, WC 2.

Prison Security

Perched on the Swiss Alps I read of considerable argument about security in British prisons.

Has anybody tried adapting the magic eye or interrupted ray principle, as used for counting attendance at exhibitions, to prison security – particularly after prisoners are locked in their cells?

1 The ray or rays would naturally have to operate from floor to ceiling

2 The prison would be divided into ray sections

3 It should not be difficult t devise a method of preventin anyone from approaching withi say three feet of the outside wal from the exercise yard, etc, o from throwing anything over it such as a ladder, without settin off the alarm

4 The rays of each prison sec tion would be operated by a com bination system of numbered pres buttons, wired in such a way tha the combination or co-ee coul easily be changed whenever de sired, say every 24 hours

5 Before the end of the agreed period the new press button com bination of each section of th prison and of the outside wal would be given verbally (and only to the warders concerned with each particular prison section) by the prison governor

Illicit copying of keys migh cease to be worth the enormou trouble involved and Army unit might profitably return to thei defence duties.

Doneg
Member of Royal Institution
Castel de Cremière
Chexdres, Switzerland

A Sickness, not a Sin

As a recovered alcoholic wha would I like to see happen i 1966? I would like to see th general public realize that alc holism is a disease just as much a diabetes, cancer or arthritis a diseases and that it must b treated as such.

I would like to see the whol medical profession and their ancil laries accept it as an illness and not as hopeless cases of drunken ness.

I would like to see the churche look upon it as a sickness and no as a sin.

I would like an employer, when considering taking on a recovered alcoholic, not to look upon it solely from the point of view of the risk he may be running, but to consider the fact that by turning him down he may be losing a valuable, intelligent, trustworthy member of his staff.

Of the Government I would ask more alcoholic units, a few more beds for alcoholics in general hospitals, and possibly a few transit hospitals for those awaiting admission to units.

All this cannot be achieved in one year, but if all concerned bear these points in mind, the future for the alcoholic at the end of 1966 will be brighter than that at the beginning.

Alcoholic Anonymous.

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